

The American Organist

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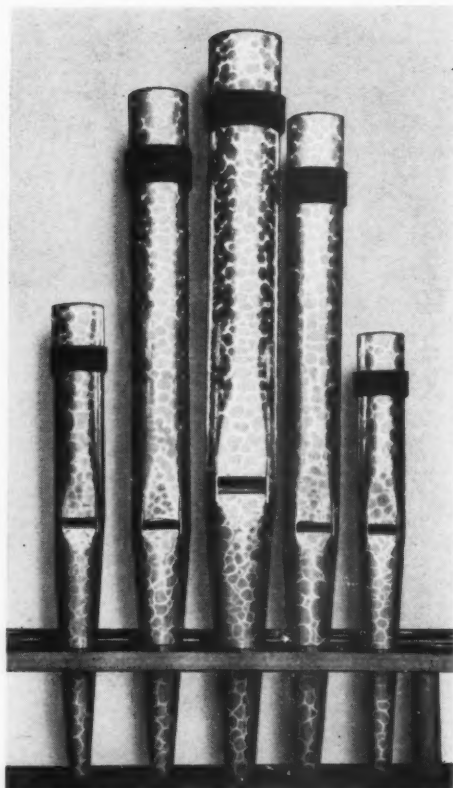
ST. PAUL'S EPISCOPAL, AKRON
Organ in chambers left and right of chancel, delightful cases of pipework on each front; on this left side are Great, Choir, Solo, String; right side, Pedal, Swell. Excellent photos by Mel Sutter Studio. Moller organ was dedicated in re.ital by Richard Purvis last December.

AUGUST, 1953

No. 8 - 30¢ a copy, \$3.00 a year

Issue on press August 25, 1953

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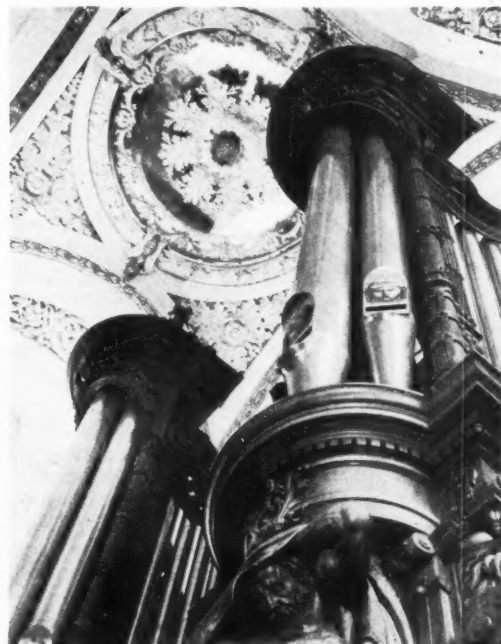
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The late Edward Searles purchased the instrument in 1897 and built the fabulous Serlo Hall in Methuen as a home for the organ. Prior to the rededication in 1909 much was done to modernize the action of the instrument. Subsequent concerts were received with great interest, but after the death of Mr. Searles the organ was seldom heard.

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REPERTOIRE AND REVIEWS

General Service Music

*A—Giardini-ar.Nelson—"Come Thou Almighty King," G, 7p, e, Flammer 18c, the old hymn dolled up slightly, some parts doubled up and the whole thing wanted unaccompanied—which would be the worst thing possible to do with a glorious hymn-expression like this. All congregations that like hymns will like this, though they'll be a bit peeved that the organist doesn't ask them to join in parts of it.

As—Carl Halter—"Behold the Name of the Lord," 3p, pu, e, Concordia 16c, antiphon for Advent, which you'll have to look over for yourself, since the Composer is trying things with which the Reviewer never could be in sympathy; one of us is right, one wrong; only you can decide.

*A—Horsley-ar.Diggle—"Majestic sweetness sits enthroned," E, 6p, me, Witmark 18c, in which Dr. Diggle tries the old Bach routine of writing moving parts around a stately & worthy theme; it worked for Bach and here Dr. Diggle proves it will still work. All composers should do like this; when they have nothing of their own worth saying, pick up a statement by somebody who has, and improve on that. This every church should welcome, and every choir.

AW3—Darius Milhaud—"Cantata from Proverbs," 20p, d, Mercury 60c, Bible text, parts rentable for harp, oboe, cello; a prize-winning anthem, so watch it. If you know about Mr. Milhaud you'll know what to expect, and you'll get it in good measure; if you don't, look for yourself first. It's entirely in the contemporary mood of effort; if you're in similar sympathies and have the time to do the necessary work, your hearers will like this if they follow you in your tastes.

A—Giuseppe Moschetti—"Sentences for the Seven Seasons of the Christian Church," 9p, e, Presser 20c, all quite simple, brief, practical; for the humbler volunteer choirs; gives them a chance to pay attention to that fundamental of the formal service, the liturgical year.

*A—Parry-ar.Diggle—"Jesus lover of my soul," Em, 4p, e, Concordia 18c, C.Wesley text, the old "Aberystwyth" tune with all its minor-key gloom; didn't Parry miss a bet when setting this lovely text to such a tune?

A—Dr. Eric H. Thiman—"Hymn of Praise to the Creator," F, 6p, e, Gray 20c, J.Neander text, a work by a master of anthem-writing, published also for AW2, and listed here in case you need the text; the strength of Dr. Thiman's writing rather atones for his lack of something to say, so it's a good anthem anyway.

AH—David H. Williams—"By the waters of Babylon," E, 6p, me, Birchard 18c, Psalm text that should be especially prized by Hebrew congregations today when their hopes are seemingly realized in Palestine; and how grand it would be if all composers followed Mr. Williams' method of always having something beautiful to say in music before writing anything. If you ever want this text at all, our guess is that you'll like this; it tends strictly to business and doesn't try to build an oratorio out of a simple anthem.

A6—David H. Williams—"O sing unto the Lord," A, 8p, md, Gray 18c, a festival anthem, again of high quality but with some things added which are not common practise with this gifted man, as for example choral effects as such apart from growth of his ideas, 3-part writing in sections for women's voices and for men's, and an excellence of accompaniment hard to beat; some measures and sections unaccompanied, others with just enough to hold the voices on pitch or build a climax or avoid the poverty of voices alone. On page 4 he gets by with something most unusual and most effective. In all I'd say this should be used every year by every adequate chorus.

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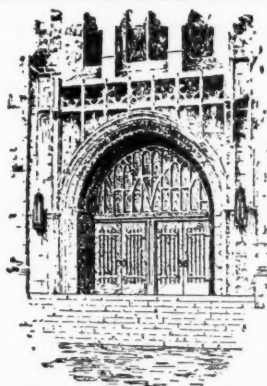
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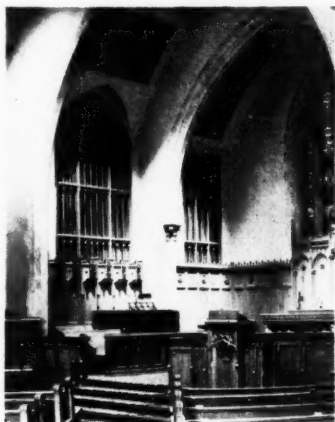
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VARIOUS

"Carol Fantasy"—Normand Lockwood, 56p, me, Associated \$1.50, for chorus and orchestra, piano or "organ" with optional trumpet and timpani, based on six carols. Look this over for yourself if you have a top-rank choir and lots of time and money; it must have cost the publisher a lot of money to print it; 9x12 page size; actually no organ part at all, only the customary piano, for which Mr. Lockwood should be reprimanded. However, such behavior only the more forcefully accents the colossal achievements of Mr. Bach; there was a true musician for you, a complete musician. No one in the world will ever approach him.

Some Music Reviews

By Dr. ROLAND DIGGLE

Who says what he thinks without apologies

Bennett Andrews—Changes on Three Hymn Tunes, 11p. J. Fischer & Bro. \$1.00. Three short pieces on hymntunes—not my cup of tea but useful where a short postlude is needed to round out the service.

Benjamin Britten—Prelude & Fugue on Vittoria Theme, 5p, Boosey & Hawkes 80c, composed a few years ago, marked by the Composer's freshness of outlook and originality; it should be welcomed as an example of organ writing by a foremost Composer who has distinguished himself in many other fields. Prelude consists largely of eighth-note passages in the pedals below sustained chords on the manuals. Fugue moves along quietly until a crescendo to an emphatic statement of the subject in the pedals, whence there is a diminuendo to a final appearance in canon.

J. H. Greener—My Soul Breaks Forth in Song, In a Chinese Temple, 5p, Schubert 75c. Two attractive numbers from the Seattle organist that should appeal to the man in the pew. The first is a smooth and flowing choral-prelude that lies under the fingers and is effective on a small instrument. The second is a little tone-picture introducing an ancient Chinese hymntune. Here again is music that is easy to listen to and practical to those with small instruments or electrotones. They are written by a man who knows what is effective and who is not trying to show how clever he is, just satisfied to write easy melodious music the listener can understand.

Purcell J. Mansfield—Wedding Processional, 6p, Peeters \$1.50. It is good to come across a new organ number by this talented Composer. Some two decades ago his name appeared in almost every review I wrote; some thirty to forty organ pieces of his were published over quite a short period, and then for some reason the flood stopped and this is the first new number I have seen in many years. Only a week ago I included his Angelus and Overture Cm on a program and the audience enjoyed them just as much as they did twenty years ago. This Wedding Processional or Grand Choeur Nuptiale with its stirring themes and effective use of a large instrument should find a place in the repertoire of the average organist; for both recital and use

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at weddings it should prove admirable. The main section with its upward flourishes, triplets of thirds, Tuba figures, and cleverly contrived sequences, is quite stunning; fresh interest is imparted on its recapitulation. Here is music for the average listener, not too difficult for the average organist but demanding a fairly large instrument to do it justice; I am sure you will enjoy playing it. Call it Grand Choeur or Finale Giubilante and you can use it any time.

Rheinberger—Recital & Service Pieces, Bk.2, selected from the Sonatas and edited by Dr. T. Tertius Noble—74p, J. Fischer & Bro. \$3.00. Admirable in every way, the ten pieces are among Rheinberger's best writings and are so far ahead of the modern French school that I am constantly amazed at the lack of interest of our organists in this great Composer. Both for church and recital the pieces in these two books are far above the average and, while not easy, they are certainly within the capabilities of the average organist and effective on a modest instrument. As Dr. Noble says in his foreword, "It is difficult to imagine more effective service music than the Grave and Intermezzo from Sonata 17, the charming Pastorale from 18, or the Finale from 20." For myself I like the lovely Canzone from Sonata 13, the Idylle from 14, and the Provencal from 19. The book is beautifully gotten out and I recommend it as one of the best buys of the year.

Edmund Rubbra-ar.Rose—Prelude & Fugue on Cyril Scott Theme, 6p, Lengnick \$1.40, an attractive number transcribed from piano version, draws its inspiration and to some extent its outlines from the slow movement of Scott's piano Sonata. Prelude is a beautiful stretch for the two hands and pedals coupled up without any Pedal stops drawn; sustained notes and successions of fifths and sevenths. Fugue in a more forceful style lends itself to the organ and is an attractive work that speaks in every bar of the accomplished craftsman. Edmund Rubbra is a distinguished English musician and this number would prove interesting on a recital program.

Organ-Piano Duet

Respighi-ar.Steuterma—Notturmo, Gray \$1.75, a good playable arrangement for organ and piano of this wellknown number; the arrangement brings out the best in the music and should prove a welcome addition where this combination is available.

Organ Music

LITTLE ORGAN BOOK

In Memory of Hubert Parry, pieces by twelve friends

13 pieces, 37 pages, Birchard \$2.00, with this interesting preface: "At Parry's funeral in St. Paul's Cathedral, London, Oct. 16, 1918, a few of his friends made a small wreath of melodies which were woven together and played. The pieces in this book have been written and given by these friends and a few besides, as a rather larger wreath, in loving memory of him. The title of the book was suggested by the original heading on his own piece, which stands as the first of them, 'For the Little Organ Book'." That was in Feb. 1924; all copyrights dated that year. "Any proceeds that may arise from the sale of this book will be given to the Memorial Parry Room in the Royal College of Music," says the publisher's note.

Here, it seems, a lot of stuffy old Englishmen got down from their austerity and wrote a little of what their hearts were telling them was music; they didn't dare try to fool anybody when their friend's name was presumably being honored; so they wrote at their best, not music to please a public but music to breathe a message into the heart of their departed friend. And, strangely, T.A.O. thinks this is as fine a collection of good practical music as to be found anywhere, for church and for recital, though any concert organist presuming to play any of these things for an in-

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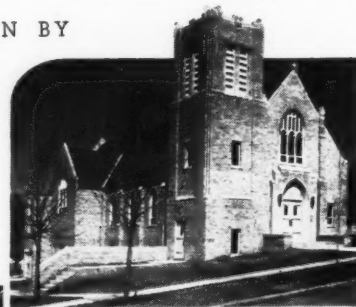
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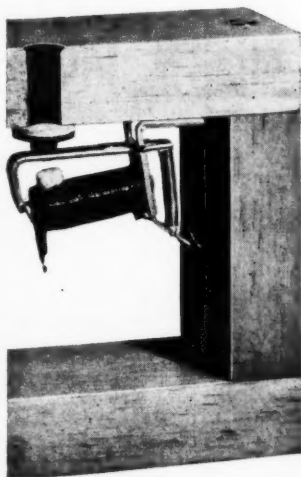
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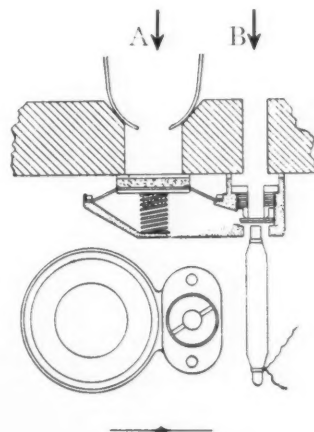
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telligent music-loving audience would have to know his job and remember in every measure that tonal beauty in a tonal message is the one and only thing of importance. It would be glorious to attend recitals and have moments of profound beauty pouring into your ears from a set of two or three of these things as relief to the torment of today's fortissimo playing on hard foundation and super mixtures. Have a heart? Here's music for it. But forget all your troubles when you begin playing these for your congregations or audiences.

They were copyrighted in 1924; there is no explanation of where they've been all these years, nor if this book is an old or a new compilation. Never mind; they're not eggs; the years have not spoiled them. If you like music that is meaningful but never giddy, here it is. This music touches my heart; I don't know why; it's not great music, not beautiful music; maybe because it doesn't try to be spectacular, to do anything, to get anywhere; maybe because it is only honest music trying to tell old Parry how well his friends liked him. These stuffy old Englishmen can deliver the goods, in a pinch; the world wouldn't be half so good without England and Englishmen. Here thirteen of them are just being good Englishmen. If you hate Englishmen, turn up your nose and pass by on the other side.—T.S.B.

THE PARISH ORGANIST

Four books of two-staff hymntunes and choral preludes

12x9, 120 works in the four books, Concordia, \$2.00 each book, \$7.00 for the four, with a 19-page separate classified index covering all four. It is based on the 1941 Lutheran Hymnal but contains hymns and chorales common to many other hymnals. In many cases the simple hymns are provided after a brief choral prelude; the indexing is most complete. Since this is 100% church music, it should be bought by the church and kept in the library.

Composers range from ancient to contemporary, some you know, some you never heard of; these are not involved writing to show cleverness, but rather meditative musings on the moods of hymns & chorales, all in fine churchly style, for serious Sunday services where reverence is the first settings for the Hammond electrotone for each composition. either by the name of the tune or first line of text to which generally sung.

Registration suggestions are based on a hard organ almost devoid of color; in the accompanying manual there are trigger-settings for the Hammond electrotone for each composition. Heinrich Fleischer is editor; he deserves commendation for a work of high and practical quality. His preferences for hardness and avoidance of color need not disturb the organist any more than the lack of that essential third staff for the Pedal Organ; both will easily be corrected by even the most modest of organists if they only have a fondness for music and the organ. As always, Concordia is totally honest where church music is concerned; actually the preface openly admits that titles in music mean but little unless associated with definite ideas, as are all wellknown hymntunes.

Here is a collection that should be in every church library, regardless of denomination; don't shudder because some of these things have been called choral preludes—only a very few come under that cloud.

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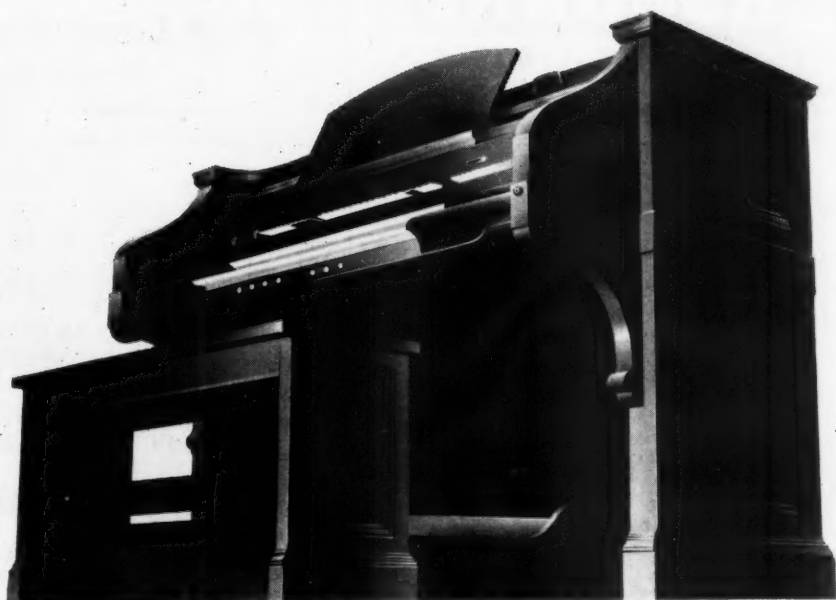
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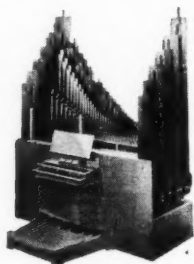
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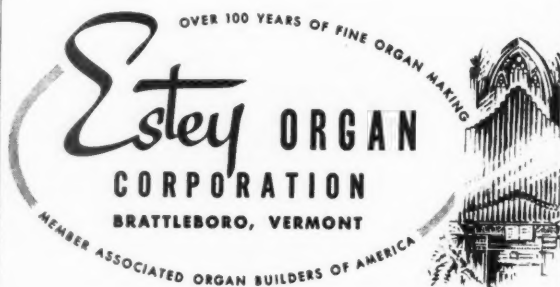
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T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement
A—Anthem (for church)
AH—Anthem for Hebrew temple
C—Chorus (secular)
O—Oratorio-cantata-opera form
M—Men's voices
W—Women's voices
J—Junior choir
3—Three-part, etc.
4 1/2—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap letters, next after above, refer to:

A—Ascension. M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday. S—Special.
L—Lent. T—Thanksgiving

After Title:

c. q. c. q. c.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s. a. f. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated)
o. u.—Organ accompaniment, or unaccompanied.
pu—Partly or perhaps unaccompanied.
e. d. m. v.—Easy, difficult, moderately, very.
3p.—3 pages, etc.
3-p.—3-part writing, etc.
A. f. B. m. C. s.—A-flat, B-minor, C sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. I. A. O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicals.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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AUGUST, 1953

No. 8

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Published by Organ Interests Inc., Richmond Staten Island & New York

ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



THE ETERNAL TRIANGLE

The hands that play it, paid not a penny for it; they who paid for it, want musical satisfaction from it; they who come to hear it, want pleasant listening or they'll not come back. Who will buy an organ if nobody wants to hear it? Who can satisfy unless the organist does?

THE AMERICAN ORGANIST, August 1953

Organ in St. Paul's Episcopal, Akron

By Dr. HOMER D. BLANCHARD

Member of the M. P. Moller organization for some years

AIM of designer was to establish the essential character of the organ in the unenclosed Great and Pedal, other divisions being considered as adjuncts for color, contrast, and variety. Hence both unenclosed Great and Pedal consist of basic Principal and reed choruses, which add up to make the instrument "sound like an organ."

Pedal is unenclosed and located together to give the division character and identity. Principal is open wood, bearded, hence not so fluty and foundational as the typical open wood. Contre-Basse is a big metal Diapason, slightly edgy, precise and clean throughout. Bourdon is intentionally kept on the mild side, so it is most effective in softer combinations. Manual borrows are logical and to be expected, but the use of the Great Violone at three pitches greatly increases the flexibility of the Pedal in mezzo-forte combinations, without need for couplers.

Dulciana 10 2/3 makes a fine resultant with other enclosed 16's for very soft effects. Pedal chorus extends upward through Principal, Quint, and Fourniture, all of special scales. Pedal flue chorus, without couplers, is a fine independent and adequate foil for full Great. With reeds, Pedal can handle anything, without couplers, which restores the latter to their most useful function of providing color.

Having the enclosed Trompette in the Pedal makes possible a variety of reed intensities in the medium to large dynamic range, while Swell Waldhorn provides milder reed color to meet almost any reasonable demand. Bombarde has body and tone in the low notes, becoming brighter and more splashy toward the top. It lends gravity and a certain pompousness and enables it to stride through anything; 32' octave has pneumatic starters.

Unenclosed Great Violone is only mildly stringy, although slotted. Alone, it enables Great to carry the bass when cantus-firmus is in the Pedal; it adds dignity and gravity to full-Great. Principals 8, 4, 2 2/3, 2, are perhaps on the fluty side, with no forcing, but there is a satisfying harmonic development which supports and ties in solidly with the two mixtures. Reeds are medium scale with parallel shallots having domed heads. Here this type of construction yields clean transparent tone without blatancy or harshness, probably because it is not being forced. I have long felt that the Great, both historically and practically, requires chorus-reed tone, but not such as to swamp or obscure the essential Principal backbone of the division. These reeds embellish the Principal chorus without taking over, while making the whole division shine more brightly. Heavy-pressure reeds of less transparent tone would have been the wrong sort.

The idea of the divided Great is not new but is seldom exploited, although a large Great is often unwieldy in service-playing. Since the enclosed-Great pipes and mechanism were available from the 1928 instrument it was decided to include a secondary Great, enclosed, inasmuch as

An expert discusses the organ he designed and, always, these pages follow T.A.O. standards in terminology and compactness of description in such technical matters, with all emphasis on the organ itself as the Author sees it.

such a division has proved its usefulness. The old Erzaehlers were of generous scale but fluty; revoiced, they lean toward Gemshorn tone. Flute Couverte, a wood Doppel-floete, is clean and bell-like. Gemshorn, large scale, bright and singing, replaces an innocuous 4' flute and can serve as an Octave for the division or as a solo color. Principal-2 uses pipes from the old Great Octave and is rich and warm. Cor d'Orchestre is the old French Horn revoiced with some brassiness to get away from its former cloying sweetness. It is now an excellent mixer with definite chorus value.

The fact that enclosed Great can couple to Swell and Solo at 8 and to Choir at 8-4 makes possible the massing of rather impressive enclosed effects against the unenclosed Great. The latter, on the other hand, can be coupled to Solo, thus freeing Great keys for other combinations and groupings. In actual use, enclosed Great is not so much a part of the full-Great as it is another independent section, although it can contribute both color and weight. It is the unenclosed Great that gives the definite character.

Swell 16 is of wood, rather small scale, liquid and clear; works well in flute combinations and is an excellent double to Diapason, Octave, and Plein-Jeu. Trebles of Diapason and Octave hold up well. These voices are not Geigens, which were avoided because of so much actual string tone elsewhere. Flute 8 is a metal Rohrflöte with inside chimneys, of medium strength and good color. Strings are of the broad modern variety, warm, and excellent blenders. Flute 4 is open wood, inverted mouths, with some slight chuff. Nasard is large-scale capped metal, a trifle big but a good mixer. Nachthorn is large scale with narrow mouth, of typical filling and carrying power without loudness.

Since the essential character of the Swell is thought of here as coming from Diapason, Octave, Plein-Jeu, and reed chorus, with reeds dominating, other Swell voices are considered as color-givers. Hence the fluty mutations in this department. The Swell plenum consists of Diapason, Octave, Plein-Jeu, with or without 16, but omitting mutations. Plein-Jeu begins 15-19-22-29 and thus supplies the 2 line to the Diapason chorus. Swell chorus reeds are on 6" wind.

Chorus reeds have special tapered shallots and relatively larger scales than the reeds of unenclosed Great. It was felt that the reed character best suited to the Swell should come from what might be called English type reeds. These have fire and brilliance without mere loudness, but they have a degree of solidity and substance that seems to make them more effective under enclosure than are French type reeds. Waldhorn in contrast with Trumpet seems fairly smooth, although it is really a small double Trumpet,

*Stoplist Incomplete***AKRON, OHIO***St. Paul's Episcopal*

M. P. Moller Inc., 1952

Stoplist, Dr. H. D. Blanchard

Organist, Lola Boyd Evans

V-65. R-82. S-93. B-22. P-4826?

PEDAL 4": V-7. R-10. S-26.

32 Bourdon 56

16 Principal 44

(Bourdon)

(Gedeckt-S)

Contre-Basse 44

(Violone-G)

(Viole-C)

(Dulciana-C)

10 2/3 (Dulciana-C)

8 Principal 44

(Bourdon)

(Gedeckt-S)

(Contre-Basse)

(Violone-G)

(Dulciana-C)

5 1/3 Quint 32

4 (Principal)

(Violone-G)

IV Fourniture 128

15-17-19-22

32 Bombarde 12" w 68

16 (Bombarde)

(Trompette-L)

(Waldhorn-S)

8 (Bombarde)

(Waldhorn-S)

4 (Bombarde)

GREAT 3 1/2": V-17. R-26. S-20.

UNENCLOSED

16 Violone 61

8 Principal-1 61

4 Octave 61

2 2/3 Quint 61

2 Superoctave 61

V Cornet pf

IV Fourniture 244

15-19-22-26

III Cymbal 183

22-26-29

16 Bombarde pf 61

8 Trompette 61

4 Clairon 61

ENCLOSED

8 Principal-2 73

Flute Couverte 73

Erzähler 73

E. Celeste 61

4 Gemshorn 73

8 Cor d'Orchestre 73

— (Harp-C)

— (Harp-Celesta-C)

(Chimes-L)

Tremulant

SWELL 4": V-18. R-21. S-19.

16 Gedeckt 73

8 Diapason 73

Flute 73

Flute Douce pf 73

Flute Celeste pf

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one

control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism control-

ling Voices, Borrows, extensions, etc.

B—BORROW: A second use of any

rank of pipes (percussion excluded).

P—PIPES: Percussion not included.

DIVISIONS

A—Accompaniment h—harmonic

B—Bombarde l—languid

C—Choir m—metal

D—Antiphonal m—mouth-width

E—Echo mc—middle C*

F—Fanfare o—open

G—Great pf—prepared for

H—Harmonic p—pedals

I—Celestial rs—repeat stroke

L—Solo 2r—two rank, etc.

M—String s—scale

O—Orchestral s—sharp

P—Pedal s—spotted metal

Q—Gregorian s—stopped

S—Swell sh—stopped bass

T—Trombone ss—single stroke

U—Rueckpositiv t—tapered to

V—Positive t—tin

Y—Sanctuary t—triple

VARIOUS tc—tenor C*

h—barn u—cut-up

h—bearded uc—upper C*

h—brass unx—unexpressive

h—bottom C* w—wind-pressure

c—copper w—wood

c—cylinders wm—wood & met.

cc—cres. chamber z—zinc

d—double L—wind pressure

f—flat "—diam. of pipe

fr—free reed '—pitch of lowest

h—halving on pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-

inch fractions, thus 4 12/16 x 5 14/16, or

4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

16-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter

2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of

circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed:

Dynamic strength, wind-pressure, scale,

details, number of pipes.

*b, t, m, u, h refer to any specified

notes in the bottom, tenor, middle,

upper, and high octaves of the key-

board: top c⁴ is still above the high

octave but need not be considered here;

each octave begins on C and ends on B.

CCC-16", CC-8", C-4", c⁴-2", c⁴-1",c⁴-6", c⁴-3".

Gambe 73

Voix Celeste 73

4 Octave 73

Flute Ouverte 73

Fugara pf 73

2 2/3 Nasard 61

2 Nachthorn 61

IV Plein-Jeu 244

15-19-22-29

16 Waldhorn 85

8 Trumpet 73

(Waldhorn)

Oboe pf 73

Vox Humana 73

4 Clarion 73

Tremulant

CHOIR 4": V-13. R-15. S-15.

16 Viole 61

8 Diapason 61

Flute h 61

Dulciana 73-16'

Unda Maris 61

4 Prestant 61

Flute Couverte 61

2 2/3 Nasard 61

2 Doublette 61

1 3/5 Tierce 61

III Carillon 183

29-33-36

8 Trompette 61

Cromorne 61

— Harp 49

— (Harp-Celesta)

Tremulant

PROCESSIONAL pf

SOLO 10": V-5. R-5. S-6.

8 Flute Grande 73

Gambe 73

G. Celeste 73

Trompette h 85-16'

Oboe d'Orchestre 73

— Chimes 20

(Harp-C)

Tremulant

STRING 5": V-4. R-4. S-4.

8 Viola 73

V. Celeste 73

V. d'Orchestre 73

Viole Celeste 73

Tremulant

TUBA 15": V-1. R-1. S-3.

16 (Tuba Heroique) tc

8 Tuba Heroique 73

4 (Tuba Heroique)

COUPLERS 54:

Ped.: G-8-4. S-8-4. C-8-4. L-8-4. N. T.

Gt.: G. g-16-8-4. S-16-8-4. C-16-8-4.

L-16-8-4. N. T.

Sw.: g. S-16-8-4. C-8-4. N. T.

Ch.: g-8-4. S-16-8-4. C-16-8-4. L-8-4.

N. T.

Solo (L): G. g. S-8-4. L-16-8-4. N. T.

G indicates Great or unenclosed Great,

g indicates only unenclosed Great; N is

String Organ, T Tuba.

Crescendos 5: G. SN. C. L. Register.

Crescendo-Couplers 1: All shutters

to Master shoe.

Combons 52: P-8. G-8. S-8. C-8. L-6.

N-1. T-1. Tutti-12.

Pedal combons operated from manual

combons of like number by 4 reversibles,

for G. S. C. L.

Ensembles: 2.

Reversibles 6: G-P. S-P. C-P. L-P.

S-G. Vox Humana shutters open.

Cancels 1: Tutti.

Blower: 15 h.p. Orgoblo.

Twelve of the voices were revoiced

from the old organ, and one was re-

built and revoiced.

T.A.O. regrets the incompleteness of

this stoplist, but wherever the prepared-

for voices were specified and the num-

ber of pipes given or easily guessed, they

have been properly included in the sum-

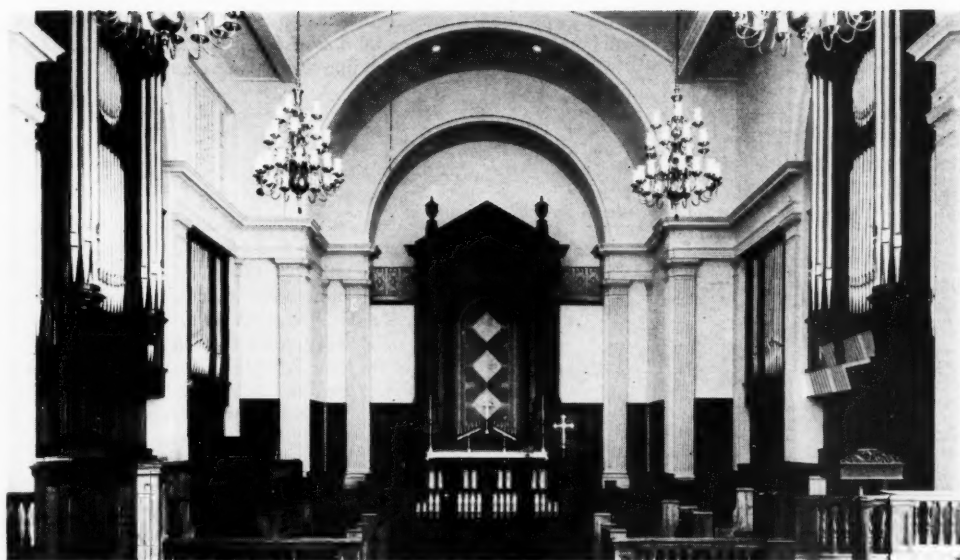
mary. When the organ is finally com-

pleted it will be somewhat larger than

here indicated. Readers will find sev-

eral photos of this organ in earlier

issues.



DOING IT RIGHT ORGANISTICALLY

The new St. Paul's Episcopal, Akron, Ohio, sets a fine ideal for others; it gives abundant room for its choir, buys a large organ and houses it behind attractive pipework cases in the chancel, places the console where the organist can best control both choir and organ.

Clarion has grip and weight and does more than merely increase brilliance. The three reeds are separate and distinct colors, within the same family group. Their location lets the organist hear them to better advantage than the flues, so they seem almost too powerful; balance is just right in the nave. The same peculiarity of location applies to the unenclosed Great reeds, which are just above and behind the organist; again, the balance in the nave is exactly what was intended.

Swell Vox has small parallel shallots. Its enclosure within the Swell may be controlled from an on-or-off; the knob fortunately does not bring on any Tremulant, so the voice may be used freely in combination. Throughout the instrument, celestes draw singly, thus increasing combinatorial possibilities.

Choir is more than a repository for delicate voices. Viole is dry and pungent. Diapason has slight taper, is full-bodied and rich. Flute Harmonique is more foundational than orchestral. Dulciana and the tapered Unda Maris are warm, miniature Principals, without flutiness. Prestant and Doublette complete the unison chorus and have considerable bite for their size. Flute 4 is capped metal, with low cut-up and a trace of chiff. Nasard is tapered, large scale, really a warm Gemshorn type of tone; Tierce is of large scale, tapered, with narrow mouth. Nasard and Tierce are not primarily mutations. Together with Prestant and Doublette they unite in a most useful kind of Cornet tone. Carillon has six breaks. Cromorne is dry and thin, but without the sputter, buzz, and clatter of some modern examples. In the Swell the chorus reeds were intended to dominate the division. In the Choir, as in the Great, Trompette is transparent and moderate so that it illuminates the principal chorus without destroying its identity.

Something deserves to be said about the Harp, a hold-over from the 1928 work. It has a responsive quiet action and as great a degree of uniformity and smoothness as I have ever encountered. Hence, it is a useful tonal ingredient in both service and recital.

Solo Organ has been referred to as "the snack bar." It makes no attempt at ensemble, but while its voices happen to be powerful they are first of all solo in color and intent. Flute is the old Philomela; on 10" it does about all a big flute of this type can do, yet with the effective enclosure it can be trimmed down to useful size. The Gambes are old, revoiced, and broadened considerably; tone is cello-

like, dignified, with great drive. The pure tin pipes aid materially.

Orchestral Oboe is a fairly big voice, as it may be in an organ when mere imitation is not the aim. It has some of the acid quality of the Oboe and some of the muted effect of the English Horn, but develops and maintains its own identity. Trompette is the old Tuba rebuilt with new blocks, shallots, and tongues; this is the largest enclosed voice in the organ, with the character of a big Trumpet. Hence it teams with the rest of the organ, does not fight it nor stand away from it. At the same time the special large tapered shallots give substance and quality rather than noisy blare to the tone. Chimes are from 1928. All percussion actions were restored.

String Organ was part of the 1928 scheme. Violes d'Orchestre are of pure tin, pungent and dry, but revoiced with more focus than formerly. Violas are larger scale and broader; Viola Celeste now extends to CC. These strings are on their original pressure, yet some effects possible with them are often reminiscent of those from very thin reeds. There is a sting and intensity in small effects that is almost percussive. Since the original action made it possible to play these strings only at 8, the String Organ is represented among the knobs of each division as a single knob which, in effect, couples whatever is drawn among the String knobs to any clavier; there the one-section couplers take over, so that, for example, we can play the String Organ at 16-8-4 by drawing it on Swell and using Swell 16-4 couplers. Similarly to Great, Choir, and Solo. String Organ is in its own enclosure, across the chancel from Swell, but shades are at present connected to Swell shoe.

A commanding voice was desired in the organ for Tuba or fanfare effects. A wide shelf existing above and behind the reredos provided a splendid location for the Tuba Heroique. This required extensive mitring so the pipes would be properly screened, in addition to the hooding normally used on such pipes. With plenty of clear space above and around, this voice readily dominates the rest of the organ. The tone is big Trumpet tone, produced with special tapered shallots, and is thoroughly musical because it is related to the rest of the harmonic structure of the instrument. Such a powerful voice, however, must be reserved for special occasions when it can be thrilling and really effective.

It appears only as Tuba Organ among the knobs of the regular divisions, and takes to those divisions whatever of it may be drawn. Unlike the String Organ, it is not affected

by the couplers of the various divisions. Hence it may be drawn on Solo, for example, while Solo stops may be drawn, silenced on Solo keys by the Solo Unison Off, and be coupled elsewhere. The unit borrows make sub and super effects possible without taking the Tuba through the one-section couplers as one must String.

A good method of control for floating material is to place all couplers affecting a floating division with the controls for that division and hence on that division's combons, as Frederick C. Mayer has done at West Point. This would have worked a hardship with the drawknob console, so we have the two arrangements in String and Tuba Organs at St. Paul's.

THE CONSOLE

T.A.O. longs for those good old days when ten builders were each using full-page advertisements in every issue and thereby supplying funds that would enable these pages to do an adequate presentation of such an organ as this with photographic materials at hand for, and worthy of, the job. As it is, we do our best within the limitations imposed. Dr. Blanchard gives a discussion of the organ; we supplement that with photos and this description of console placements.

Every competent organist has a right to dictate all details of the console, within reasonable limits, so nothing said here is to be taken either as endorsement or condemnation of any placements unless specifically so characterized.

Left jamb: Pedal, 3 rows; Tuba and String, 1 row; Swell 3 rows. Right: Great, 3 rows, enclosed at bottom; Choir, 2 rows; Solo 2 rows.

Placements within divisions: Tremulants generally at the top, followed by one-section couplers; String and Tuba Organ couplers at the bottom. Normally reeds at the top of the groups, flues beneath them, both with the high pitches at the top, progressing downward to the lowest.

Engraving on the stopknobs is conservative, helpful, and rather complete; here are some examples from the Pedal Organ, reading left-to-right instead of top-to-bottom, for space economy here:

Contre—Bombarde—32—6
(Sw)—Wald—Horn—16—7
(Gr)—Violone—8—15
(Ch)—Dulciana—16—19
(Ch)—Contre—Viole—16—21

This makes for easy readability, and those final numbers are, in addition to any convenience in wiring for the installation men, an enormous saving for any organist wanting to record his combinations. Dr. Blanchard seems to imply that Pedal & Great are the backbone of an organ—which they are—and that all other divisions are its enrichment, which they certainly are.

Couplers over the top manual are grouped as T.A.O. standards have long championed as the only logical way—Pedal, Great, Swell, Choir, Solo. These are all two-section; the one-sections are operated by stopknobs located with the stops. And within the groups T.A.O. order prevails—16-8-4. Regardless of what anyone can say, it's the only logical way.

Combons are centrally located under the proper manuals, Pedal to the left of the Choir. Reversibles are just left of the combon groups. Full-organ combons run 1-2-3 left of Swell, 4-5-6 right, 7-8-9 left of Great, 10-11-12 right. And glory be, that invaluable Combon Lock is in the right jamb, bottom right corner; nobody will tamper with this organist's combons without permission.

Crescendo-shoes: Solo, Choir, Swell, Great, Register. The toe-studs are for tutti and Pedal combons, plus a few gadgets: since there seems to be no logic, but rather only an individual organist's personal tastes, back of them, we do not identify them. Those perpendicular white-lines left and right keep the tuttis on the insides, the Pedals on the outsides.

Signal-lights under right end of couplers: Register Crescendo, Crescendo Coupler, Ensemble-1, Ensemble-2, Generator.

Notice it's a solid music-rack; ought to be a law prohibiting all other types save solid transparent plastic or glass. Don't you wish you had a job like this in your church?

NAMEPLATES TO T.A.O.

With thanks to Gustav F. Dohring

Our backwoods workshop was enriched in December 1951 by four ivory and two metal nameplates from organs, which at that time we hoped to show photographically in these pages; since now there is neither time nor money to do that, we describe them here.

Unknown date—the ivory plate from an organ in Coytesville, N.J., "Rebuilt by John Peragallo, Paterson, New Jersey."

1929?—ivory plate, "Reuben Midmer & Son, Builders, New York," of which Mr. Dohring says: "Organ was installed about 1929, St. Philip's P. E., Harlem, New York City, electrified and enlarged, new console 1943." On the face of the plate there is the penciled notation "1909."

1916—ivory plate, "Rebuilt—Enlarged, Gustav F. Dohring, New York, 1916," and it came from the console of the organ in Carnegie Hall, New York City, which Mr. Dohring had rebuilt and enlarged. Carnegie Hall then, as now, didn't know how to treat an organ; probably it will never learn, because the organ profession in turn will likely never learn how to play an organ recital there and attract any kind of an audience.

1904—ivory plate reading "Aeolian Organ, The Aeolian Co., New York, No. 930, 1904." Says Mr. Dohring, the Votey Organ Co. passed out about that time and the Aeolian Co. took over. For many decades the Aeolian Co. built organs almost exclusively for residences of the wealthy and did a magnificent job of it; ensemble didn't matter, the aim was to make beautiful music.

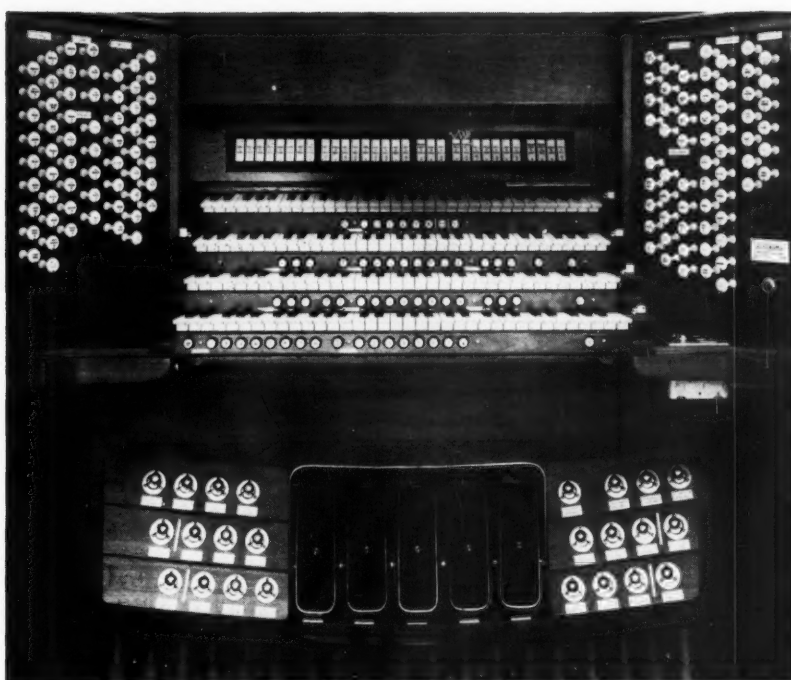
1858—metal plate, "Ferris & Stuart, Builders, New York, 1858," from St. Mary's Catholic Church, Newark; Mr. Dohring enlarged and electrified it. Ferris & Stuart were builders of the 2m tracker in Adams Memorial Presbyterian, New York, T.S.B.'s second position in the City, which Mr. Dohring serviced. The pedal keys took four pounds pressure to depress; playing Widor's Toccata with Swell coupled to Great was such a job that the player's arm muscles grew almost hot in the process. The one thing in that fearful organ that worked smoothly and continuously with no trouble at all (and T.S.B. was practising in those days some three hours a day, five or six days a week), was the blower, an Orgoblo in a small side room some 50' or more distant.

1848—metal plate, the prize—"Henry Erben, New York, 1848," which came from a one-manual no-pedal "parlor organ" with a rosewood case; it was pumped by foot-pedal in front. That was 104 years ago.

And this may be as good a place as any to acknowledge receipt of a 1952 stopknob made by Wicks for an organ under the architectural supervision of James Mayton; it's now reposing in its hole on our private left window, left jamb, with appropriate identification tag. It was discarded because Admiral McClanahan, co-conspirator with Mr. Mayton, had the Wicks Co. number each stopknob & coupler in accordance with a crescendo system of his own, and this number needed to be changed. The shank of this stopknob is exactly 1" long behind the collar, whereas that of an old Ferris & Stuart (also presented by Mr. Dohring) is 6' 1" long. Times have changed.

THE REUBKE SONATA

"To my mind the 94th Psalm Sonata by Reubke is one of the finest of organ creations—when it is played in its full romantic spirit and not in the mechanical way I have heard some organists play it. I played it 40 years ago on the Atlanta Auditorium organ and was encored."—Ferdinand Dunkley.



HOW TO PHOTOGRAPH A CONSOLE

Mel Sutter Studio properly places the camera in dead-center front, removes the bench, and shows the entire resources of the Moller console in St. Paul's Episcopal, Akron, Ohio—which is the way such a technical subject should be presented to intelligent professionals.

Phonograph Recordings Reviewed

By CHARLES VAN BRONKHORST

Recordings furnish entertainment as well as instruction

Helmut Walcha, Organs at St. Jacobi in Lubeck and at Cappel
Bach Organ Works

Decca 12" l.p. DL-9569, \$5.85

Schuebler Choralpreludes

Five Choralpreludes

Decca 12" l.p. DL-9560, \$5.85

Passacaglia

Pastorale

Two disks from Decca's projected series of 23 l.p.'s devoted to Bach's complete organ works. The Schueblers and Passacaglia are played on the St. Jacobi organ, remainder on the famous Schnitger at Cappel. Here's a real disciple of the ancients, playing typical organs of the period with complete mastery of both instruments and music, but without the normal blessing of eyesight. Despite his handicap Mr. Walcha is a technical wizard and in the secular works leaves no doubt as to his genius. The choralpreludes lack a certain warmth and depth of emotional feeling so necessary in Bach's religious pieces. Registrations are all in angular style, with shrillness, harshness, and upperwork in evidence much of the time. Recording and surfaces are tops. If you like your Bach note-perfect and completely antique, Mr. Walcha will satisfy your every wish.

Clarence Watters, St. John's, West Hartford

3-41 Austin installed 1950 (T.A.O. Feb. 1952)

French Baroque Organ Music, Vol. 1

Classic Editions Album 1008, two 12" l.p., \$11.90

23 Selected Works

A noteworthy collection of music from French composers of the ancient era played on one of today's outstanding organs. Included are 5 of Daquin's famous Noels (yes, the oft-played No. 10 is among them); several works by Clerambault, LeBegue, Loeillet, Jullien; and single numbers by Dandrieu, Marchand, DuMaze, Couperin, Siret, Raison, Balbastre. Whether or not one likes all the music, this album should be a must for students of the organ, for it offers flawless performances of historically significant but lesser-known music recorded as near to perfection as one can expect. The excellent reeds of this instrument, designed and finished by

Austin's Richard Piper, are reproduced beautifully. Mr. Watters is noted as an authority on French music; his playing here leaves no doubt on that score and proves again that he is a first-rate organ artist.

Clarence Watters, Trinity College, Hartford

4-65 Aeolian-Skinner

Organ Music of Cesar Franck

Classic Editions Album 1014, two 12" l.p., \$11.90

Fantaisie in C

Grand Piece Symphonique

Prelude-Fugue-Variation

Pastorale

Priere

Final

Classic Editions Album 1015, one 12" l.p., \$5.95

Fantaisie in A

Cantabile

Piece Heroique

Andantino

Two more albums in the monumental series begun some time ago and ultimately to include all Franck's organ music. While not all of Franck's music is great, these two sets feature most of his significant organ works with the exception of the Chorales which were released previously (T.A.O. August 1952). Priere is a repeat from that initial album, included here I suppose to present the Six Pieces as a unit. I do not always agree with Mr. Watters' ideas on tempo, registration, etc., but the music is all here to enjoy and study in recordings that capture each subtle variation in color and dynamics with a maximum of tonal range. My own favorite is the Grand Piece—what terrific dynamic contrasts, all without distortion or obvious artificial assistance, and what flawless playing. Paul Hume's thoughtful and well written album notes (included with each set) are a real asset. Mr. Watters and Classic Editions are to be congratulated for their vision and courage in making this series possible.

PLAYING THE ORGAN

"As to playing the organ, I have heard organists hit all the notes accurately and in metronomic time—and miss all the music."—Archer Gibson.



Choir Work

By ROWLAND W. DUNHAM

Associate Editor, Church Music

MUCH has been said about choir-training for organists; a few remarks may be of some help. I am firmly of the opinion that there should be one person as choirmaster and organist. In some few rare instances divided responsibility may work, but a far better result comes indubitably from an organist who is an expert choral director.

Most young people who have studied organplaying are sadly lacking in even rudimentary knowledge of singing. These columns have, for over 25 years now, stated emphatically that vocal study must be pursued by every organist to the understanding necessary to the principles involved.

A wellknown organist, years ago, informed me he had a voice like a crow. Would it be advisable for him to make a pretense of studying singing. A year later this gentleman came rushing up to me, all enthusiasm. After a period of study he had learned things about singing that had changed his entire procedure. Now he was proud of his choral results. Did he still sound like a crow? He smiled as he answered, "Let's say, an educated crow."

If personal study is impossible there are many helpful books on voice. With some elementary knowledge, the beginner needs to study thoroughly some of the fine books on choral technic, such as those by Davison, Finn, and Coward. In the Coward there is much detail on good tone, pure vowel sounds, and consonant articulation, as well as much advice on artistic interpretation.

Let us presume the organist, with a small knowledge of singing, faced with the responsibility of his choir in a church of some importance. We assume there had been a quartet, released in favor of a volunteer choir. The task ahead is formidable indeed but not at all impossible.

In order to secure some balance of parts at the outset it is wise to hold tryouts. As a result we will imagine the young organist has 12 sopranos, 8 contraltos, 6 tenors, 12 basses. This is a fairly workable proportion. Some will be surprised at the number of basses. Since musicians realize the advantages of a firm lower voice in all ensembles, such a ratio is not out of line, especially at first. I recall an eminent choral man stating a similar opinion with the additional remark that he liked to have at least half his basses over 30 years of age. In selecting sopranos it is well to have a mixture of vocal types, being sure there are enough ladies with high tessitura to make high notes available. Many candidates will reveal voices capable of expansion upward. A little experience will make possible such future expectancies.

At the first rehearsal a short lecture to the choir on the principles of singing will help stir enthusiasm and predict the vocal path ahead. The lecturer should show how the tone-throttled as it is emitted produces a disagreeable throaty sound. Then there is the nasal over-direction of the sound-laden column of air. A tone may issue from the vocal cords, move up to the roof of the mouth, and from there ooze out in a thin flat quality that may sound fairly well but will lack all carrying power. Now comes the matter of resonance. It will be salutary indeed if the speaker can here produce a tone with open throat directed properly and possessing a resonance similar to that which he hopes to secure from every choir member.

From here the actual vocal drill will start with perhaps the oo sound well forward on the lips. The jaw drops a bit for the oh and considerably for the ah. Here enters that important element of the free, loose jaw, so often neglected. The pitch selected will have to be well within easy range for

all voices, men an octave below the women. After single long tones are practised—with some instruction about diaphragm breathing—scale and narrow range arpeggios will be introduced, slowly at first.

It is not my aim to outline the advancing ability of singers as time goes on. So much depends upon starting a choir along proper channels that space has been given to an approach to building a choral ensemble which can be made into one of wide dynamic and musical capacity.

Naturally there are other effective methods of beginning choral procedures. The method matters little so long as a successful objective is attained. Where the organist assumes choral direction with no knowledge of the limitation and the possibilities of the voice, or with a complete indifference, there is no likelihood of securing any but weak choral performance.

Mr. Goldsworthy has reported frequently the lamentable condition of church choirs generally. An alternative of merely playing the organ under a choirmaster, whose musicianship may often be highly questionable, offers little attraction to any ambitious organist. The obvious answer is to study voice thoroughly before embarking on a professional organ career.

A word of warning might be given concerning the style of subdued choralism often prevalent in highschool choirs. With immature voices, there may be some justification in restraining teen-agers from "letting go." Adequate dynamic width, a requisite of any firstclass choir, is possible only when a ringing fortissimo has been acquired. Crooning is not singing and certainly has no place in the choirloft. The same could be said about the many varieties of trick-singing devices.

I have a strong antipathy towards humming, as some will recall. This synthetic utterance is really instrumental imitation. In the occasional passage demanding such treatment in an otherwise respectable work, it is more effective to relegate the humming sections to the organ. Another kind of music which does not belong in the church is the Spiritual. I have the highest regard for such music in its appropriate place and time. Many delightful experiences can be recalled, furnished by the Fiske Singers under that fine musician and gentleman Dr. Work.

Unaccompanied choral music may easily be overdone. It should occupy but a part of church choir performance. Unless it is done superbly, the organist will be smart to play along with the voices on light strings. This suggestion has been made by Mr. Goldsworthy and myself many times, yet it is common to hear weak choirs, without the resonance in their voices so necessary to maintain pitch and produce a satisfactory vocal timbre, attempt to sing anthems marked unaccompanied.

Choir-training is a real art which demands a specialized direction. Development of a church choir, starting from some such beginning as has been described, requires a long careful process covering the essentials of singing, applied to each singer as far as possible, and amalgamated into an ensemble which has learned to sing properly and to carry out the musical details of the printed music artistically in full realization. Few church choirs ever get very close to such an ideal. Yet in every church the choir should and could go far in the direction of giving musical results that would be satisfying and inspiring.

(Presumably the books mentioned by Mr. Dunham are Henry Coward, *Choral Technic and Interpretation*, 333p, Gray \$3.50; Archibald T. Davison, *Choral Conducting*, 73p, Harvard University Press \$2.00; William J. Finn, *Art of the Choral Conductor*, 285p, Birchard \$3.75.)

THE DELUDED DUPES

"The largest single group supporting the communist apparatus in the United States today is composed of Protestant clergymen."—J. B. Matthews, in *American Mercury*, July 1953.

How Crazy Can We Get?

By WILLIAM A. GOLDSWORTHY

Who seems to think a musician should have commonsense

Recently our attention has been called to teaching, and especially to Master Classes. It has been our privilege to hear eminent teachers talk (and this they do at great length). But we have been struck by the fact that in nine cases out of ten, they are concerned with mechanics, rather than with the larger aspects of teaching. One European instructor of wide influence dwelt on the use of shoulders in piano playing; another on the use of the forearm, and still another on the elevation of the fingers. One of the organ master classes stressed sparkle in the tone. Much emphasis, this with considerable detail, was placed on sparkle, and it was demonstrated by ancient registrations.

Our friend Paul Swann is concerned with the dying interest of the student, and has sent a questionnaire asking suggestions for keeping up student interest. We might respond by referring to an episode of a few years back. We were in a group where Dr. Spaeth was eloquently relating his joy in teaching English at Princeton. Presently another teacher of English, one rather blase, remarked, "Yes, but remember the old adage, You can lead a horse to water, but you cannot make him drink." To this Dr. Spaeth promptly replied, "My friend, you are all wrong. Your job is to make him thirsty."

This profound observation we pass on to all teachers; and to all choirmasters as well, who have attendance trouble. Use all the mechanics you will, but never lose sight of your object, the making of the finest music possible in the larger sense.

Sparkle, for instance, is but one of the many facets of color, and should not receive more consideration than blending, ethereality, fire, strength, and other qualities. Chaliapin had no sparkle in his singing tone; in fact it was quite coarse at times. But he was a great musician, and in spite of coarse tone, he thrilled thousands. Never have we heard an antiquary who thrilled us, even though we were amazed at his technical display.

To sum up, if the teacher can create a consuming passion in the pupil, he will himself find the mechanics.

Now we touch lightly on a few other peculiarities of organists. Some of our western congregations rise at the first note of the hymn, and we were present to hear an organist play "Aberystwyth" all the way through in a dignified manner, while the people shifted uncomfortably from one foot to the other. Boredom was evident, and continued throughout the singing of the hymn. "How long, O Lord," as the psalmist said, will it be until organists acquire sense in hymn preluding?

Another peeve of ours is levelled at the late singer, who tiptoes audibly across the chancel, generally through prayers. Most of the females wear high heels. This is easier to take,

however, than squeezing through a bunch of chairs in a crowded choirloft.

Next on the list is the "director" so enamored of his job that he conducts the solos. Lately we saw one so doing, and he was in a "mell of a hess," as the soloist sang her number as she saw fit; at times her voice and his arm did not jibe so well.

We have just learned the inner reason why a certain type of organist plays so much of the modern French. Dining with one of the finest orchestral players of our day, we spoke with awe of a certain orchestral work and its difficulties. The performer's reply was illuminating. "We don't worry over that so much. The cacophony is so great that if we make mistakes, no one knows it, including the conductor." Then his eyes lighted as he continued, "But Mozart! There is where but one sour note will spoil the beauty. And everyone will know it." The inference being, of course, that beauty demands clarity; modernity thrives on cacophony.

Recently we were given new argument for the disuse of expression in so many performances. The proponent asserted that all Bach should be done without expression, since in his time Bach had no swellpedals, and wrote his music considering this limitation. Well, when we listen to the great dynamic sweep in his "Passions," and his orchestral works, we can but feel that if he had had expression pedals he would have given us even finer organ works, and most certainly with dynamics indicated. He was a musician, and no musician would deliberately stifle expression. Players might, but musicians never.

One last complaint, the crooner type of choral work. It is becoming alarmingly prevalent. In the desire to get a blend we get a spongy head-voice, or falsetto, from all four parts, and this tone is never varied. A few decibels is all that separates pianissimos from fortes, the chief effect being a decrescendo from *p* to *pp*, then fading out into a hum. We hear it ad infinitum, and the finest conductor is the one who can produce the smallest amount of tone from the largest group. We have listened to virile texts treated in this manner, and have longed for a fiery forte, but in vain. We tune in on the Salt Lake Choir primarily for its robust, healthy tone. It starts the day off right on Sunday.

To return to our original theme, and if we were to choose a text for the diatribe, it would be St. Paul's admonition, "For the letter of the law killeth, but the spirit maketh alive." Or to modernize it, how crazy can we get?

PRAYER FOR OUR COUNTRY

By George Washington

Almighty God, we make our earnest prayer that Thou wilt keep the United States in Thy holy protection; that Thou wilt incline the hearts of the citizens to cultivate a spirit of subordination and obedience to government; to entertain a brotherly affection and love for one another and for their fellow citizens of the United States at large. And finally that Thou wilt most graciously be pleased to dispose us all to do justice, to love mercy, and to demean ourselves with that charity, humility and pacific temper of mind which were the characteristics of the divine Author of our blessed religion, and without a humble imitation of Whose example in these things we can never hope to be a happy nation. Grant our supplication we beseech Thee, through Jesus Christ our Lord. Amen. (Makes you proud to be the organist of a Christian church in a Christian land?)

BETTER TO EARN THAN COVET

By Howard E. Kershner, in *Christian Economics*

As Lincoln put it, that some became rich encouraged others to try. The effort thus called forth enriched all. The more wealth there is, the easier it becomes to acquire wealth. Because our fathers did not take time to covet but made every effort to emulate the example of those who had been successful, wealth increased rapidly.



YOU ASKED FOR IT

Some of our readers have asked for pictures of churches; here's St. Paul's Episcopal, Akron, Ohio, deserving special honor for the size and treatment of its Moller organ and for the ample space provided its choir in the sanctuary, the organ backing the choir stalls on both sides.

Hear Yourself as Others Do

By the ROVING REPORTER

Reporting details the perpetrators forgot to remember

Congregations do not attend church primarily to hear anthems; anthems are but an incidental ornament in the service. If they are unduly long, they become a detriment, normally. Such a hopelessly long anthem is Garrett's "The Lord is loving unto every man." If it takes a long time to pick up the money, the length serves well; but in the average church the money is picked up in but three or four minutes, and if any anthem, as musically uninteresting as this Garrett example, strings out too long after the money-business is finished, the music becomes not an ornament but an intrusion.

Another offensive anthem, in this same church, was named by the newspaper as Marcello's "Give ear unto me." A congregation would need a record-breaking mental vacuum to be able to sit patiently through the singing of such a thing on a hot summer Sunday by a junior choir—which is the way it was done.

More & more we must build our services to give mankind food for thought; anything contributing good thoughts is right, anything affording entertainment or planned to fit a theory or a creed or a dogma, is wrong. Even more violently wrong is the use of secular music in a religious service. Here are two atrocities used in an Episcopal cathedral by the combined organists and choirs of seven churches in a choral even-song on a Sunday:

Seth Bingham's Twilight at Fiesole

Alec Rowley's Pavan

Mr. Bingham's Fiesole is splendid music but the bare title on a printed program ties it up with things secular, and Pavan is universally known as a dance; using these in a special cathedral service staged by the combined profession is inexcusable when the organist required to play them could have done almost any of the Bach catalogue, or one of the Franck Chorales, superbly.

The spirit was willing but the flesh was weak. The morning service looked impressive with this prelude:

Noble, Solemn Prelude

Yon, Speranza

MacDowell, In Nomine Domini

Solemn Prelude is one of the finest for its purpose; Speranza should have been changed to its English title, Hope—the congregation were American, not Italian; In Nomine Domini was fine. A good church with a good organ and splendid organist (which this Church has) does well in providing such preludial music. It began at about three minutes before 11:00, ended at 11:00. Now who was fooling whom? And why?

The culprit will see this but he'll be the only one to recognize the sinner. He plays magnificently for his services; what a pity he did not play what his calendar promised he would.

Chanting in the ordinary Episcopal church is generally bungled, for no reason other than that the organist is too lazy to rehearse his choir on it a few minutes each week. The 1940 Episcopal hymnal explains that chanting should be about the same as reading, which is difficult to attain, and probably wrong anyway; it also explains the system of pointing and matching words to notes. The explanations are not precisely beyond different interpretations, but that makes no difference; study what the words obviously say on this point, make up your own mind, and then rehearse your choristers a few minutes each week. Let other organists in other churches do it their way, you do it yours.

Some of the canticles will afford few difficulties, but a line or two almost always will need attention if fumbling & stumbling are to be avoided. Trying to wiggle a finger during

service is a cheap & inefficient way of doing the job; keep your fingers out of sight and depend instead on a five-minute brush-up on the individual difficult line in rehearsals. Then maybe the few conscientious & informed members of your congregation won't build up resentment against you on the grounds of needless stupidity.

If a job is not worth doing well, stay away from it and let someone else do it.

WIN FRIENDS OR NO?

Here's truth the average recitalist rarely bears

Following are the comments and program annotations of George Kihn, traveling engineer & salesman, expert in radio & electronics, a man with such a large dose of curiosity about things musical that he's bought and taken apart (to see how it works) every instrument he could get hold of. He can build you a television set or tell you what's wrong with your automobile if it suddenly stops and refuses to run, and he can make it run again too. He's traveled all the way from New York to Texas; lived there for an extended period and sends the following program with his comments and letter before returning home again to the village where he's been a neighbor of T.S.B. for several decades.

What people think of the organ & organist is rarely known; our thanks to Mr. Kihn (pronounced Keen) for saying just what he thought of the eleven pieces of organ music constituting the program.

"During the program the organist deliberately stopped and asked a family to leave, as the children were whispering. How he heard them is beyond me; he was playing so loud most of the time. The noise of the action and blowers was more annoying to me than the kids. He appears to be an intelligent artist all wrapped up in his Diapasons.

"Only a handful of people attended and he frightened some out. People don't care for the dry draggy Preludes. I do not think there are sufficient people with such deep musical inclination and knowledge that attend these programs besides myself to warrant his playing this serious music.

"It's lots of fun listening to the music we all understand, such as the Gavotte, Hungarian Dance, and Moonlight Sonata which he played so beautifully.

"Hope to be home soon and will stop by to see you. Perhaps you can give me the secret of how to enjoy the long-haired music. Guess I am what you would call an in-betweenner."

The Program

Bach, Prelude Bm—"Dry."

Gluck, Iphigenia: Gavotte—"Good."

Daquin, Le Coucou—"Too many cuckoos."

Sowerby, Carillon—"Fair."

Liszt, Ad Nos—"Too noisy, shook the whole town."

Debussy, Prelude to Afternoon of Faun—"Tiresome."

Brahms, Hungarian Dance No.6; Waltz Af—"Good."

Beethoven, Moonlight Sonata: Adagio—"Good."

Wagner, Walkure: Magic-Fire Scene; Ride of Valkyries.—

"Fair, plenty of flame."

PLAYING BACH

By Harold Darke, *The Musical Times, London*

Do we really want to hear Bach played as if it were a museum piece on the same kind of organ as Bach played on—or as they would like us to imagine he played on? Are we to ignore all the refinements of beauty of tone which have developed in organbuilding during the centuries? Are we to play Bach without any emotion or expression, without any realization of the beauty of the music? . . . Could any choir sing the "Crucifixus" or "Qui Tollis" from the "B-Minor Mass" without any sense of tone-color, without any feeling for the beauty of the music? Surely the approach to organ music does not differ from the approach to any other branch of our art.

OUR FRONTISPIECE

The Eternal Triangle of the Organ World

The Employer who bought it, the Employee hired to use it, the Customers expected to come to hear it. The employer pays, the employee receives, both for the final objective of giving gratis to the public something worth having. In all the realm of music there is no instrument competing with the organ for melodic, harmonic, and rhythmic possibilities—the three eternal basic elements of music. Heaven forbid that the organ profession should ever emulate the moving-picture realm in its all-out scramble for people's dollars, but on the other hand the picture industry can teach the organ world a practical lesson on not only how to make money but, even more vitally, how to contribute to the happiness and welfare of humanity—all the way from the ditch-digger to the corporation president.

Melody, harmony, rhythm—these three all humanity understands and hungers for. It's an unanswerable charge against the organ profession that we have been so blind to the needs of the cultured public that we've silenced virtually every concert organ in every municipal building and auditorium across our whole land—with, strangely, exceptions almost exclusively one in Maine, the other in southern California. All for the lack of a tune. But oh no, an organist must never be an entertainer; he must be an educator and raise the standards (or try to) of everyone coming dangerously close to hearing distance.

Maybe these columns will some day tell you whose hands these are; for the present we can tell you only that they are those of one of our great recitalists. From here on, you can guess; but please don't write T.A.O. about it if you expect any answer.

THEY DON'T LIKE MUSIC

Quoting from a letter by a big-city organist

I am amazed at the lack of knowledge of the art of registration on the part of practically all students and many professional organists. Many of the new students become mere note-pushers; you could set a dozen of them down to play an examination piece and they would all sound alike. No individuality. This is particularly true of the ladies. They are mostly followers, not leaders.

It makes me smile how these womenfolk spurn the Chimes, Vox Humana, and Tremulant—effects the average audience loves to hear. While trying to find an organist for one of our churches here, one woman player remarked, "Only amateurs use the Tremulant." In another church a Mus.Bac. was asked to resign; he didn't like playing the Chimes.

WHY ONE MAN CHANGED JOBS

This one you must take anonymously for obvious reasons

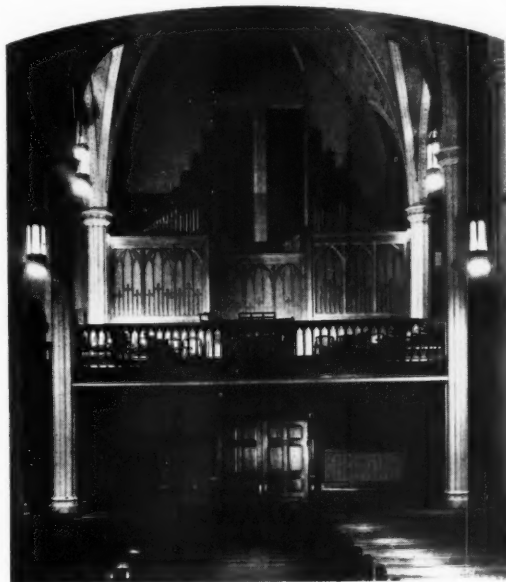
Here's why I left the Episcopalians and went to the Lutherans. If I'm sick I'm not docked by the Lutherans—they pay me and the substitute too. With the Episcopalians I had to pay the sub. The rector was hard to work with; he'd say one thing and do another; choir & I were disgusted with him and finally did our work in spite of him. He didn't speak to me for weeks at a time. The Lutheran pastor is fine to work with. He gave me a \$50.00 cost-of-living bonus, gives the choir and Sunday-school teachers a banquet every spring. The Lutherans love to sing—a joy to play for them. Almost impossible to drag a tune out of the Episcopalians. The Lutherans give paid vacations too.

AT YOUR OWN RISK

"It isn't honest to be tactful," said Robert A. Taft. "Such uncompromising personal integrity eventually lifted him to a peak of public esteem attained by few Americans," said Life in tribute to him.

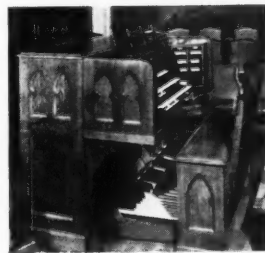
WHAT A LITTLE WORK WILL DO

"Played Daddy Diggle's Song of Triumph; did not like it; worked on it; now I like it very much."



Creighton University

OMAHA
NEBRASKA



A distinguished three manual Wicks Organ in St. John's Church, Creighton University, adds another famous name to the Wicks' roster of noted installations. This organ replaces the old ornate

instrument, and the illustration indicates the ultra-modern exposed treatment of the new design. This is a striking example of a Wicks Organ partially under expression and partially non-expressive. Each step in the building of this organ received the same highly skilled workmanship given every Wicks organ—the instrument known everywhere for its magnificent and stirring tone.



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ORGANS

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U. S. A.

EDITORIAL COMMENTS - AT YOUR OWN RISK

You Own the Postoffice

YOU own the postoffice and pay all its bills, whether you use a two-cent postcard once a year or ten thousand three-cent stamps every day of your life. Life is so complex and people so interrelated that whatever affects one person, affects all.

Originally newspapers and magazines were public servants, spreading information, exposing crooks in politics, flinging widespread advertisements of new & better products to make you buy them; and every time you bought even a ten-cent item you were giving employment to all the people who made it, transported it, marketed it, and made & transported the materials that went into it and into the building in which it was manufactured and into machines that made and transported it.

Magazines were originally the only agency uniting the entire country in common knowledge & idealisms. So we ordered our servants in Washington to use the postoffice system to carry magazines & newspapers largely as a public service. But the prime purpose of magazines and newspapers has been all too painfully abandoned in favor of the one single aim prevailing now: to make money. Take for example *Life*, *Saturday Evening Post*, *New York Times*, *Christian Science Monitor*, *National Geographic Magazine*—anyone you can think of—and you'll find the purpose in 1953 is to make money for the owners.

Yet in addition to these money-making publications there are others whose primary purpose is to give an otherwise unobtainable service to a particular section of Americans; money-making does not figure a penny further than getting enough income to pay the bills. That applies to T.A.O., to the journals of the medical profession, the legal profession, and many others. They're not out to make money for themselves but to give an otherwise unobtainable service to their specific realms. And, largely, these specific realms include most of the finest and most useful citizens in our whole land.

T.A.O. has every sympathy with the postoffice. Its employees are underpaid; it carries tons of Washington propaganda without a penny of revenue; it gets jumped on by a hundred and fifty million Americans every time a single mishap hits one tiny piece of mail out of the billions of pieces handled every day; it gives special-delivery, money-order, parcel-post, insurance, registry, air-mail, and lots of similar services at a ridiculously low price totally inconsistent with its great cost. One of them is the bulk-mailing of circulars by the million—under third class, I believe they call it—which costs exactly as much as the delivery of a letter.

So let's go the whole way and, in addition to making every branch of the postal service pay its own way, make all government services self-supporting—including the public schools. Parents will raise a rumpus when they have to pay the cost of sending their four children through approximately twelve years of education. The socialist's argument is that he should not be forced to help pay for schools when he has no children to send to them. Make the police and fire departments self-supporting too, and let every man pay in full for any service he expects from them.

Knowing the facts behind propaganda, I've just checked our postal costs on T.A.O. and find we're already paying well over 75% more than we did seven years ago.

How crazy can we get? Well, let's not get crazy enough to ask the postoffice to lose your money and mine just to help money-loving publishers make money, lazy people atone

for laziness by air-mail and special-delivery services at hardly any cost at all, and publicity-seeking politicians in Washington get their babblings franked by the million pieces every day at no cost whatever to themselves.

And we can still get a little crazier by weeping for two, three, four, or even ten deliveries a day when we know darned well one is entirely sufficient.

Mr. Arthur Godfrey can teach the organ world a great deal if we are willing to learn. Nothing ever high-hat about him, everything plain horse-sense. Actually he has nothing but that simple honesty. Plus all the money he can ever need, a farm in Virginia, an airplane, swimming-pool, animals by the dozens, friends by the million.

He knows nothing about music, cares less, but plays the simplest sort of music with the fullest possible heart and everybody's happy, including himself. He can sing about as well as a hundred million other men but is never offensive in any song he ever tries, which is more than I can say for well over 95% of the other men I've had to hear sing.

Any organ of a minimum of several dozen voices can beat Mr. Godfrey's chosen instruments all hollow but probably not one in a million playings ever does, because the players refuse to play plain simple honest horse-sense music. Yet I believe there's not an organist in captivity who wouldn't be gloriously happy if he had the money Mr. Godfrey has. Mr. Godfrey started from scratch, earned every penny; but still he didn't sell his soul to the advertisers whose money has bought up thousands of other public personalities.

One difference between a professional organist and Mr. Godfrey, in the music they make, is that the professional is worked to death and totally sick of music, while Mr. Godfrey looks at music only as something to enjoy. Another difference is that Mr. Godfrey hasn't the slightest interest in any theories, is concerned only with the pleasure of living and keeping active in things he likes to do. The rest of us may rarely do what we want to do but must work like slaves to earn a living.

July 5, 1953, I saw & heard on television a piano recital by a young man and all in the room were violently brought back to a broadcast series of organ recitals early in the year. The pianist wore formal clothes, behaved himself perfectly with no least effort at any time to impress his audience with his artistic temperament or the difficulties of any of his work.

The program: A short Bach, long Mendelssohn, two short Debussy, a long Chopin. All was honest music; none antiquated; none monstrous. All four of us were the more conscious of the damage done by most organ recitals; instead of winning friends among cultured laymen, they do the opposite. The technic of the playing is satisfactory, but by & large the repertoire is hopeless, the musical appeal almost nonexistent, and the monotony oppressive—all that on the organ, grandest instrument known to man, richest in tonal variety, richest in potential appeal—T.S.B.

A GUILMANT REMINISCENCE

By William J. Marsh of Fort Worth who heard him play

The May p.166 item about Guilmant awoke a sleeping memory, for I heard a number of his concerts while on my way down here to Texas that year. I can see him swinging on the organ bench in the rapture of a great musician; he seemed to have great fun with it all. It was late September and I was coming to spend a year here, out of Liverpool, to get a glance at the cotton business—and I am still here. I shall never forget hearing his fine phrasing in his own Grand Choeur in D, and his Sonatas which I have loved ever since.



FREDERICK MARRIOTT

concert organist under Colbert-LaBerge management, who first made himself famous as concert organist and carillonneur for Rockefeller Chapel, University of Chicago, has moved to Ann Arbor, Mich., to join the faculty of University of Michigan, and become organist of Central Methodist, Detroit. In addition to his fame as recitalist he is also a composer, with several organ works in print and works for orchestra, organ and ensemble, to his credit. In the University he will teach theory.

REPORT FROM LONDON

Items from Frank M. Church

Mr. Church, specializing in piano classes in America, attended a pupils' recital July 7 at 7:00 when 14 piano pupils of Dorothy Hesse played 26 compositions, all from memory, to a crowded house; took two hours and fifty minutes.

July 9 he heard Leonard H. Warner play the following to a medium crowd in St. Botolph's Church, Bishopgate:

Handel's Concerto 1
Lennox-Horne, Normandy Idyll
Mozart, Fantasia Fm

"Please give generously to the collection at the Doors," said a note on the mimeographed program.

St. Paul's Cathedral spells it 'Mattins'; here's the music of July 5 & 12, 10:30 Mattins, 11:30 Holy Communion:
Venite, Psalms, Benedictus, chanted

William A. Goldsworthy
A.S.C.A.P.

T.A.O.'s
Pacific Coast
Contributing Editor

3225 Via La Selva
Palos Verdes Estates
California

Te Deum, Stanford in Bf
Blessed Word of God, Pearsall
Service, Palestrina's Aeterna Christi
*Te Deum, Noble in Bm
Jesu Star of consolation, Macpherson
Service, Stanford in A

The Cathedral uses a service-calendar printed both sides, 5½" wide and from 10" to 13" long as needed; preacher of the sermon is always identified but nobody else is, nor are any organ selections. Texts of Psalms are printed in full and pointed; texts of hymns and introits also printed in full.

OBITUARIES

Miles Farrow died July 7 in Catonsville, Md., aged 82; he first became famous as organist of the St. John Cathedral, New York City, where he built up a splendid boychoir, with the aid of a rather lavish set of buildings on the Cathedral grounds to house the boys and provide dormitories, gymnasium, hospital, day-schooling, complete with all the faculty & staff needed. It was probably one of the greatest such institutions in America at that time. In 1926 Columbia University gave him the Mus.Doc. However,

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
CENTRAL METHODIST, LANSING

Martin W. Bush

F. A. G. O.

First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Donald Coats

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Paul H. Eickmeyer

M.Mus., A.A.G.O.

St. Paul's Episcopal Church
Lansing, Michigan

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

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and THE MUSEUM OF ART
Santa Barbara, California
Recitals — Lectures — Instruction

Robert Elmore

CHURCH OF THE HOLY TRINITY

Rittenhouse Square, Philadelphia

the job was too much for him and he broke under the strain, retiring somewhat in seclusion, yet living to quite a ripe old age. In his day, a great cathedral organist.

Florence B. Price, June 3, Chicago, born April 9, 1888, Little Rock, Ark., studied in New England Conservatory, composed in many forms, soloist in her own organ compositions in an Illinois-composers 1942 program, since 1927 had her studio for private teaching in Chicago, married attorney Thomas J. Price in 1922 and had two daughters.

Eugene A. Farner

Harold Fink

Recitals

Tenafly

New Jersey

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A.B., MUS.M., F.A.G.O.

Chairman, Division of Music & Art
HOUGHTON COLLEGE
Houghton New York

Norman Z. Fisher

M. S. M.

Organist and Choirmaster
First Presbyterian Church
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MARGUERITE HAVEY

Oliver Herbert

Mus. Doc.

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Atlanta, Georgia

EVERETT JAY HILTY

Director, Division of
Organ and Church Music
UNIVERSITY of COLORADO
Boulder

RECITALS

LECTURES

Horace M. Hollister

M. S. M.

Organist-Director

Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.

KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist

Christ Church Cathedral
LOUISVILLE, KENTUCKY

CHURCH MUSICALES

ANNA S. RAYBURN
Savior Lutheran, Manhasset
Pentecost Choral Service
Handel, Prelude Cm
Bach, Aria
Grandjany, Rhapsodie
Christus factus est, Anerio
Lord in Thee do I trust, Buxtehude
I sat down under, Bairstow
Come Thou Holy Spirit, Rayburn
Jubilate Deo, Sowerby
O Jesus Lord of mercy, Sowerby
I will lift up mine eyes, Sowerby
Eternal Father, Holst
Psalm 86, Holst
Jubilate Amen, Bruch
In the year that, D.M. Williams
Adult choir of 8s-7c-4t-5b, intermediate
choir of 15 girls.

August

MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.
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Kilgore, Texas

RICHARD PURVIS

Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

Cora Conn Redic

MUS.DOC., A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

Marie Schumacher

SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott

Organist - Composer
The First Christian Church
Steubenville, Ohio

WILLIAM H. SCHUTT

Grace Presbyterian, Richmond
Twentieth-Century American Music
Sowerby, Prelude on Malabar
Hymn for Dedication, V.D. Thompson
O perfect love, Clokey
Grace Before Singing, Dickinson
Motet for Ascension, Titcomb
cr. For all who watch, Dickinson
cr. Adoration of the Flowers, Clokey
ch. God watches over all, Kettring
ch. Blest are the pure, Coke-Jephcott
ch. Earth is the Lord's, Mueller
ch. O splendor, Edmundson
ch. Father in Thy, V.D. Thompson
Four choruses, R. Thompson
The lone wild fowl, James
Bingham, Postlude on Truro

Carol Choir numbers 30 boys and girls
ages 6 to 8; Boys and Girls, 34, 9 to 11;
Chapel Choir, 25 senior-high; Chancel Choir,
40 adults; each choir has one rehearsal a
week. The unidentified four choruses: "We
began working on the Randall Thompson
'Peaceable Kingdom' last February and liked
it immensely. Since the choruses were scarcely
suitable for a regular Sunday morning service,
we decided to make them the climax
of a service of contemporary music. I had
also been looking for an excuse to use
Clokey's new wedding processional, which so
far no bride has wanted, and this service
afforded the opportunity. It was sung by the
chancel choir only, from the chancel, while
the other choirs came silently down the
three aisles of the church."

Clarence L. Seubold

ST. JOHN'S EVANGELICAL CHURCH
Louisville, Kentucky

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Orrin Clayton Suthern II

ORGANIST-CONDUCTOR
Associate Professor of Music
LINCOLN UNIVERSITY
Lincoln University, Penna.

Charles Dodsley Walker

SAMUEL WALTER

BOSTON UNIVERSITY
Marsh Chapel

Harry B. Welliver

Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

CANTERBURY CHOIR

Trinity Church, Boston
Negro Spirituals at Evening Prayer
Kemmer, Oh rise an' shine
Burleigh, Ezekiel saw de wheel
Go down Moses
Smith, Ride the chariot
Burleigh, Sometimes I feel
By an' by
Dett, I'm so glad trouble don't
Lawrence, Let us break bread
Smith, Climin' up the mountain
Dawson, Ev-rytime I feel the Spirit
Hairston, Mary where is your Baby
Dawson, Ain't a that good news
The middle four were baritone solos; the
others arrangements of spirituals.

FRANK K. OWEN

Central High School, Kalamazoo
St. Luke's Choir Concert
Bach, O rejoice ye Christians
Teschner-ar. Cain, All glory laud
Gardiner, Evening Hymn
p-c. Handel, Angels ever bright
p-c. Bach, Dear Christians
p-c. German, Rolling Down to Rio
Palestrina, Adornamus Te
Byrde, Look down O Lord
Tchaikovsky, O praise the Name
s-l. Mendelssohn, Lift thine eyes
s-l. Morley, Sing we can chaunt it
s-l. ar. Howarth, Let's Dance
ar. Gaul, Joshua fit de battle
Tchaikovsky-ar. Perry, In the dusk I was
ar. Taylor, The Loyal Lover
Protheroe, The Shadow March
Britten, Old Abram Brown

Concert for the benefit of the choirboys'
summer camp; p-c sung by the Preparatory
Choir group, s-l by the Singing Lads—a
group of selected boys from the choir.
Printed booklet of 24 pages, with eight photos,
one showing the choir in concert form ac-
companied by two pianists at grands in front,
left and right, facing each other, the con-
ductor's platform between them in the mid-
dle. This was the 32nd annual concert; the
booklet carried 56 advertisements on 13 of
its pages—all perfectly legitimate and ethical
in this case because all the people and firms
solicited were strictly local with a com-
munity interest in the St. Luke's organization.
Regular choristers number 49 boys, 22 men;
Reserve Choristers 28, Preparatory Choir 44,
Singing Lads 11.

NEW YORK CITY

Immanuel Lutheran has contracted with Wicks
Organ Co. for a 3-47, stoplist in later
pages when the installation date can be
given. It's a sensible stoplist, with 9 manual
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EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

Chambersburg, Pa., Wilson College, Oct. 31, Renaissance Art & Music, prominent speakers, art displayed on loan from Philadelphia Museum and others, concert by Pro Musica Antiqua under Colbert-LaBerge management, etc.

Passaic, N. J., John W. Harvey recital, First Presbyterian, 4-45 Skinner, Sept. 14, 8:30; local fraternities invite all to refreshments afterwards.

HAROLD FINK

Atonement Lutheran, Asbury Park
Sept. 17, 8:00

Handel, Occasional: Overture

Bach, Son. 3: Andante

God the Holy Spirit

Widor, Rom.: Cantilene

Son. 5: Allegro Cantabile

Goth.: Andante; Finale; Allegro.

Footte, Pastorale Bf

Hue, Melopée

Burleigh, Deep River

Mulet, Carillon-Sortie

DONALD S. JOHNSON

Juniata College, Huntingdon, Pa.

Sept. 27, 3:30, in Oller Hall

Marcello, Psalm 19

Camidge, Adagio & Gavotte

Couperin, Bells of Arcadia

Bach, Fantasia G

o-p, Schumann, Con Am: Mvt. 1

Noble, Triumphal March; Legend;

Elizabethan Lull; Leoni Fantasy.

Marie Jaeger pianist, 3m Moller organ, the Noble compositions played in tribute to Mr. Johnson's friend & teacher.

DR. MARSHALL BIDWELL

In Carnegie Music Hall, Pittsburgh

Dr. Bidwell is one of the few continuing as official concert organist in regular recitals through the season in a great educational institution. Here are the June 14, 21, 28 programs, Sundays at 4:00, closing the current season; recitals resume Oct. 4.

*Maitland, Concert Overture

Bach, Pastorale; Gigue Fugue.

Schubert, By the Sea; Rosamunde Ballet.

Schehl, Prelude-Theme-Variations

Grainger, Colonial Song

Grant, Scherzo

Karg-Elert, Clair de Lune

Stoughton, Calypso

Liadov, Musical Snuff-Box

Strauss, Blue Danube Waltz

*Bach, Prelude & Fugue Em

Jesu Joy of Man's Desiring

Son. 1: Allegro

Bach-ar. Bedell, Pedal Exercitium

DeLamarter, Carillon

Diggle, Prelude-Variation-Fugue Dundee

Dvorak, New World: Largo

Whitmer, Toccata King of Glory

Gigout, Scherzo E

Mascagni, Cavalleria: Intermezzo

Barnes, Son. 2: Finale

*Clerambault, Two Preludes

Bach, We All Believe; Fugue C.

Noble, Stracathro

Bedell, Toccata Basse

Rogers, Son. 1: Scherzo; Fuga.

McAmis, Dreams

Titcomb, Toccata

Ravel, Mother Goose: Pastorale

Friml, Donkey's Serenade; Adieu.

Kern, Show-Boat Selections

Dr. Bidwell continues to play good music for good people, in an age gone almost entirely mad over antiques and monstrosities; the organ is one of the truly great concert instruments of the world, built entirely for recital use. The final program of the season was Organ Recital No. 4162.

BERKSHIRE MUSIC FESTIVAL

With recitals by E. Power Biggs

Aeolian-Skinner built an organ for the Shed, at Tanglewood, near Lenox, Mass., when Serge Koussevitzky fathered the venture some few years ago. Mr. Biggs the featured organist then as now. It was to be, and is, a feast of music for both performers and listeners. This year it began July 5, closed Aug. 16, 48 events on 33 days, some free admission, some paid, the latter including the two recitals by Mr. Biggs; his first program: Bach's Concerto Am

Selby, A Lesson

Hindemith's Sonata 2

Dupre, Prelude & Fugue Gm

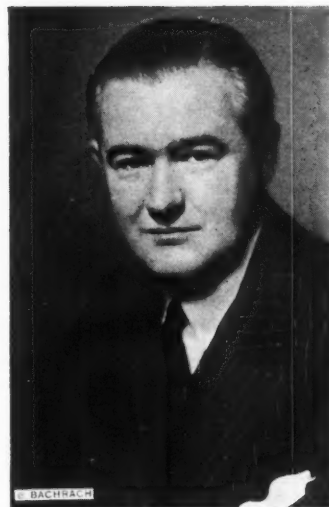
As noted, it's an Aeolian-Skinner organ; Baldwin is the official piano.

The general programs included, roughly, 26 orchestra and chamber-music concerts; 5 Bach Brandenburg Concertos, 2 Suites, 1 Cantata; 5 composers' forums; programs devoted to the music of Mozart, Haydn, Tchaikovsky; opera, small choir, one-act operas, etc. Usually one program a day, three on most of the Sundays, three on the later Saturdays.

Other composers represented: Strauss, Ravel, Prokofieff, Milhaud, Foss, Beethoven, Mendelssohn, Schumann, Debussy, Berlioz, Mahler, Wagner, Grieg, Brahms, Sibelius, Schubert, etc. If you want to know all about it for next year, write Friends of Berkshire Music Center, Tanglewood, Lenox, Mass. It's likely the greatest thing of its kind in America, and it recognizes the organ and organist.

SAD BUT TRUE

Reading letters is a pleasure but answering them is impossible for T.S.B.; having a secretary answer and fake the style and signature is not our way of doing thing. By not even looking at the unanswered letters on my desk, we gained fifteen July days on our lost schedule. Such gains must continue till the magazine is on schedule again. So if you've written a letter, thanks; if you're still expecting an answer, remember instead that conditions now imposed on small businesses in America—and especially on small publishers—make slaves of editors and it is totally impossible for them to do jobs that came easy enough in the earlier days before unlimited governmental rules and regulations imposed burdens now quite impossible to bear.—T.S.B.



E. POWER BIGGS

begins his twelfth year of C.B.S. broadcasts Sept. 20 from the Museum in Harvard University over the nationwide Columbia network, the programs to include a work for organ and brasses by Dr. Leo Sowerby, a program of Swiss composers, a Toccata by Castelnuovo-Tedesco. His recital tours will take him to the Pacific Coast at least twice this coming season; in the spring he goes abroad for tours through England and Europe. Columbia Records will soon release the first of his l-p recordings on the Methuen Memorial Music Hall organ.

MARILYN MASON

Educational Series in Columbia

Miss Mason left her winter activities on the faculty of the University of Michigan to spend a summer with Columbia University, New York City, where she gave a series of six educational programs on Tuesdays at noon from July 7 to Aug. 11, as an Historical Survey of Organ Music. The complete series:

Seventeenth and Eighteenth Centuries

Walther, Concerto Signor Torelli

Kerll, Capriccio Cucu

Bach, Toccata & Fugue Dm

Rameau, Passepied; Sarabande; Gavotte.

Handel, Con. 5: Allegro Moderato

Viola and Organ

K.P.E. Bach, La Complaissante

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Tartini, Andante
Handel, Menuett
Hoezel, Andante Maestoso
Haines, Toccata
Vitali, Chaconne

Germany after Bach
Bruckner, Fantasy & Fugue Dm
Brahms, Adorn Thyself
Hindemith, Son.3: Moderato
Karg-Elert, Prologus Tragicus
Reger, Fantasy on Bach

Nineteenth-Century France
Berlioz, Serenade to the Madonna
Franck, Cantabile
Widor, Son.6: Allegro; Intermezzo; Finale.

Twentieth-Century France
Ducas, Pastorale
Messiaen's Nativite du Seigneur

Twentieth-Century America
Bingham, Aughton
Thomson, Will There Be Any Stars
Moore, Dirge
Crandell, Scherzo
Wright, Two Folk-Hymn Preludes
Sowerby, Comes Autumn Time

FREDERICK C. MAYER

Items of interest for the record

Mr. & Mrs. Mayer sailed July 29 on the Queen Mary, return Aug. 30 from Le Havre on the Ryhdam, in the meantime they rent a car and drive through Switzerland, visiting a daughter in Geneva, and Marguerite Dupre Tollet in Chevire le Rouge — "she is a marvellous pianist and writes that in spite of her three children she is not only keeping up her music but learning to play the organ. They have a Cavaille-Coll in their home, I believe.

"We hope to see much of Switzerland, a bit of Italy and Germany, and in Paris we are of course visiting the Dupres."

The 1953 Baccalaureate service was held in Cadet Chapel, West Point Military Academy, May 31; Mr. Mayer's music:

Venite, Mayer
Gloria, Gregorian
Oh Lord most Holy, Franck
Unfold ye portals, Gounod
Widor, Toccata

Baccalaureate sermon was Blessed Are the Peacemakers; recessional hymn, "The Son of God goes forth to war." Service given twice, at 9:00 and 11:00 a.m. Of the July 23 event Mr. Mayer writes:

"Yesterday afternoon I played an hour's recital for the new fourth class, plebes, 720 cadets. As an experiment it was held back as the climax to their several weeks of indoctrination into the traditions and spirit of West Point. At the close they learned and sang the West Point 'Alma Mater' song. They showed great interest afterwards in the

music and in the console. Brig. Gen. John H. Michaelis, New Commandant of Cadets, a former member of our Cadet Chapel Choir, planned this new indoctrination course."

To close his report, Mr. Mayer discusses size in organs, and adds, "Size would mean nothing without artistic richness and flexibility."



ALEXANDER SCHREINER

one of the great concert organists of today, great enough to think more of his audiences than of his reputation among the highbrows. Photo shows him on the bench of the 5-154 Aeolian-Skinner installed some years ago for him in the Tabernacle, Salt Lake City.

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ALEXANDER SCHREINER

Tabernacle Recitals, Salt Lake City

"No doubt you are well informed on what is played and who plays it at Salt Lake City," says William D. Kaltrider, but we are not informed on either; everybody plays organ recitals and such things are of minor importance unless the player can use such art & programs as will make thousands of new friends for organ & organist. Here are two July programs by Mr. Schreiner.

*Widor, Goth.: Andante
Sachs, O Fairest Church
Dillon, Woodland Flute Call
Schumann, Canon Bm
Reubke's Sonata
*Bach, Prelude Bm
Crawford, A Sonnet
Douglas, Intrigue
Sibelius, Bells of Berghall
Mulet, Thou Art the Rock

Prior to the final number on each program Mr. Schreiner played 'A Favorite Mormon Hymn' and 'An Old Melody,' which was done also by the associate organists on their programs. Wholesome to have an organist play music to please his hearers. Says Mr. Kaltrider:

"The Old Melody was 'Drink to me only with thine eyes,' played with all the drip and goo the organ has; it was wonderful to have a man such as Mr. Schreiner play something the man in the street would enjoy. These recitals are planned for enjoyment, not show. After he played the Mulet I asked him if that was full organ. 'Oh no,' he said. 'I don't see any reason to use full organ; that was loud enough to be effective, don't you agree?' What a wonderful attitude."

Programs were played every day of the week beginning July 6; said a note on the program "Doors are open for noon recitals at 11:50 and close promptly at 12:10." Some of the numbers on the four programs by associate organists:

Massenet, Thais Meditation
Sullivan, Lost Chord
Clokey, Canyon Walls
MacDowell, To a Wild Rose
Couperin, Soeur Monique
Wagner, Tannhaeuser March

EVERYBODY DOES IT

Everybody plays recitals, gives cantatas, celebrates anniversaries, gets his name in the local newspaper, has complimentary things said or printed or written about him. None of this is of consequence to the other fellow. Please do not ask T.A.O. to spend money and space on the publication of such items in these pages.

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ERRORS IN T.A.O.
Don't let them bother you too much; today all honest men are driven almost insane by having well over half their earnings taken from them and distributed to foreigners because said foreigners find it unpleasant to rebuild the lands their stupid wars have destroyed, find it unpleasant to work for what they want. Presto, Americans work with enormous zeal & efficiency—and give half the benefits to these "poor" people. If somebody destroyed something every time you saved up and bought it, how long would you continue trying? That's what's wrong in America today. That's why every thinking man in our whole land is forced to conclude, What's the use? Anyway all we of T. A. O. office and printing-plant are doing our darndest, so stop your complaining—if you've been complaining at all.

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CLAUDE L. MURPHREE

To make people like the organ

University of Florida uses its organist to make friends among its own cultured future-citizens, and to spread his art in the same cause through the surrounding district. Here's the July 10 recital opening the 3-41 Kilgen Organ Co. instrument in Main Street Baptist, Jacksonville, Fla.:

Handel's Firework Music
Bach, Arioso; Toccata & Fugue Dm.
Russell, Bells of St. Anne
Daquin, Noel G
Clokey, Little Red Lark
Franck, Chorale Am
Fletcher, Fountain Reverie
Murphree, Three Hymn-Pieces
McAmis, Dreams
Bonnet, Concert Variations
Widor, Son. 5: Toccata

"We dedicate this organ," said the pastor in the dedication ceremony, "to the praise of God, Author of perfect peace and harmony; to the glory & honor of Jesus Christ at Whose birth the angels sang; and to the Holy Spirit in Whose fellowship the discords of life are lost in the glorious harmony of God. . . . We dedicate this organ to the comforting grace which speaks peace to the sorrowing and to the troubled in spirit." Wouldn't it be grand if all organ builders and all organists thought of these things when designing, building, and playing organs?

In his own University, Mr. Murphree gave this following twice, May 17 and Aug. 2, 1953:

Corelli, Prelude & Sarabande
Franck, Fantaisie C
Langlais, Chant de Joie
Marsh, Four Japanese Color Prints
Swinnen, Aria Df
Stoughton, Isthair
Baldwin, Burlesca & Melodia
Sowerby, Carillon
Elmore, Rhumba

June 9 he used the Handel, Sowerby, Daquin, Franck, Murphree, McAmis, and Bonnet numbers plus the following, in First Baptist, Tampa, Fla.:

Bach, Hark a Voice Saith; 1 Cry to Thee;
Prelude & Fugue Am.
Purvis, Spiritual
Weaver, Squirrel

JAN SIBELIUS

has been named winner of "the first international Wihuri Foundation music prize," \$21,250.00. Not bad, is it?

KENNETH F. SIMMONS
of West Brookfield, Mass., has been appointed to Wayne Presbyterian, Wayne, Pa.

NOT IN T.A.O.

"Nine-tenths of what I read is padded, awkwardly written, and inconclusive," says William Feather in his syndicated column in Baldwin Paper Co.'s Baldwin Sells. Which is not true, we fervently intend, of things T.A.O. expects its readers to accept—though it disgusts many contributors when they see what happens in print.



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RICHARD ROSS*Makes a business of perfection*

Technic, to quote that tedious half-truth, is only a means to an end, but Mr. Ross—like Lynnwood Farnam and Carl Weinrich before him—has discovered that technic can be much more than that. And that it's infinitely more difficult to achieve than merely getting the notes right—clean faces and precise marching. It is doubtful if any organist can attain perfection of technic and maintain it for more than a decade at most; it's too difficult, too taxing. And it's definite and positive that no newspaper critic will ever know the difference—any more than 99.9% of the organ profession will.

So, Mr. Ross, why work so hard? If you listen to what the profession says, writes, and prints, you'll realize it doesn't pay—except for your personal satisfaction in being able to climb Mt. Everest when nobody else could.

I'm not too sure Mr. Ross himself realizes exactly what he achieved—as exemplified in his Jan. 15, 1952, recital in New York. Like Farnam, his technic was the thing, but he relieved it, as did Farnam, by flashes of totally unexpected registrational colors; and at once a perfectly cut diamond showed a

*Richard Ross*

scintillating sparkle.

He was born on an Oct. 29 in Xenia, Ohio, studied in Peabody, earned the artist diploma with that rather famous Louis Robert (who produced Virgil Fox) and then did supplementary work with Dr. Charles M. Courboin, Joseph Bonnet, Dr. T. Tertius Noble.

In his teens he became organist of the First Presbyterian, Xenia; in Baltimore he was with the Holy Nativity Church, going to his present Brown Memorial c.1945 and back to Peabody as faculty member. The war dragged him overseas 1942-45 with the 20th armored division.

Will he, like most of his predecessors on that rather exclusive peak of perfection, also work himself to death and become just another organist? It is to be hoped not; but with economics as they are, how can he avoid it? T.A.O. offers the same age-old advice, given to but rarely if ever followed by other organists: stop all music activity of every kind for at least two months every summer. The organ, probably more than any other instrument, lays a heavy tax on a recitalist, especially in view of the almost-necessity of trying public recitals on hopelessly small inadequate instruments.

Anyway we hope he never loses what Robert & Bonnet gave him as his foundation and Dr. Courboin added in a lavish love of musical music. His concerts are under Colbert-LaBerge Concert Management.

A.G.O. EXAMS

The Guild, getting back for a moment to the purposes for which it was founded, announces its examinations, July 10-11, 1954, to be held at New York City headquarters and all chapter centers. Members pay \$15.00 for Associateship examination, and Associates \$20.00 for Fellowship; candidates must register their intentions before June 1, 1954, with headquarters. Anyone failing in either half of either examination in prior years, may retake that part this year, at slightly reduced fee. The announcement, obtainable from American Guild of Organists, 630 Fifth Ave., New York 20, N.Y., lists some two dozen books as suggested study for candidates. Paper-work part of the

tests includes lots of theory, allows 6 or 7 hours for the job; playing tests include pieces by, for Associates, Bach, Blackburn, Widor, and, for Fellows, Bach, Friedell, Van Hulse. In addition the real headaches are sight-reading from 3-staff and 4-staff copies, harmonizing a melody in 4-part, ditto an unfigured bass, accompanying a recitative at sight from figured bass, transposing (as much as a major-third for Fellows), and, heaven help a long-suffering humanity, improvisation. To get by, at least 50% must be scored on each item and "70% of the total maximum marks obtainable in each section." Any prospective professional who does not have a graduation certificate from a responsible conservatory specializing in the work of the church organist, can have a lot of fun testing himself in the Guild's manner. And most of them should.

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CHURCH BUDGETS

A Methodist Church in Pennsylvania

It may be cruel but it is true to say that ordinarily the Methodist church thinks talking is the whole show, music of but minor value. Here's another example of it; check these figures carefully in your own mind. It's the 1953 budget.

\$84,800. Total budget;
12,650. Pastor's "salaries & supplies,"
1,500. Maintenance of manse,
1,125. Pastor's pension fund,
6,760. Church secretaries,
5,500. Sexton and assistants,
6,570. Organist and four soloists;
24,150. Missions of all kinds,
312. Organ & piano maintenance,
250. Music and gowns for choir,
1,000. Travel expenses of ministers.

Which summarizes: \$23,035. for the talking part of the services, \$7,132. for the music. And that missions total is \$15,670. above a tithe—but it looks nice in the diocese when the good bishops are considering a preacher's performance; the more the preacher can dig up for missions, the higher he stands.

Obviously, the good thing to do in behalf of better services on Sundays in this Church is to cut the missions in half and use the money for a better choir; vocal solos in church services are being rather rapidly eliminated, and paid choruses are growing in favor. Since probably not one churchman in a thousand knows the difference between average singing and superb, drop the soloists, pay the organist more, and expect him to develop a chorus of some thirty voices, all paid a little, some paid more because of better vocal material, and let these latter take any solo parts that cannot be done in unisons.

This Church has a nice endowment fund of \$148,745. One of its good deeds is spending \$5,087. this year on what looks like a special recreation home somewhere in the building group, devoted to the welfare of its young people, especially its boys.

But so far as the budget-statement goes, it appears that the "open plate offerings" are to bring only \$3,500. and definite pledges \$1,500. more. If the good Methodists are themselves paying only this \$5,000. out of their own pockets for their own Church, which costs \$61,466. exclusive of missions to operate, depending upon its various endowments for the remaining \$56,466., something is definitely wrong with their approach to religion.

CORRECTION?

July p.225 & p.234 said Cleveland, Ohio, but p.230 said Lakewood, Ohio. The stop-list data from the builder said Cleveland, the

dedicatory program said Lakewood; the map says both seem to be together; the official post-office guide-book says they are together. We don't know anything about it; we only work here.

Alexander

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